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Viſta, Looking Weſt from Samuel Phillips Hall, at Phillips Academy, Andover

THE AMERICAN MAGAZINE OF ART

Discovery along the Way

About a year ago the aims and purposes of this magazine were considered at a meeting of the full editorial board. Tentative outlines of procedure were discussed and amended; policies were weighed, accepted, or rejected. Out of the discussion came a new feeling of unified purpose, combined with a feeling that the goal was at least clearly in sight. A long-term general programme which allowed ample room for expansion and revision of detail was adopted. The goal so set was a high one, and it was understood that as it was approached it would be set higher. It was said then that: "It is simply something to work toward. It has been stated in extreme baldness so that the essence of its ideal may show through the millions of words, the well-cut type, the good paper and so give these outer aspects purpose. We cannot safely stand on the principle of art for art's sake; we must stand for art for the sake of the life that is in it. We are dealing with things that no man can thoroughly know—we must remember that we have no right to be dogmatic or fixed in our ideas, nor to be anything but proudly humble in our attitude toward the subject we treat as well as toward those whom it is our purpose to influence."

After twelve months, with the publication of this, our anniversary number in the Centaur type, we are still approaching the goal. In the past year, the magazine has changed but little, even outwardly; yet there is a feeling of progress in the air. Late last spring the number of pages was somewhat reduced, and the inclusion of color plates was found to be temporarily impossible. Both these changes were enforced by the "trend of the times." Now, although the editors hope to be able soon again to illustrate with color, the reduction in the number of pages has been found to be only a partial disadvantage. Like a fighter trained down to his most efficient weight, the magazine seems to have compressed and heightened its energy. More thought than ever can go into each choice and decision, more time can be devoted to every page and column so as to make doubly sure that whatever advantage those former extra pages carried will not now be lost to their readers.

Even under present adverse conditions we are better able than ever before to hold the road we

have chosen. The purpose we follow still leads us into an ever broadening conception of the part that the many arts must take in the life of America and the world. Nor is our constant discovery of the growth of this new conception its most important aspect. It is much more significant that freshly fertile rediscovery of the fountains of inspiration seems world wide. In many places long looked to for furtherance of this kind of discovery, the fountains seem to disclose mounting springs within themselves. Also in unsuspected places where less vital forces would be checked, the commonplace miracle occurs. However personal it may be, it is not rigidly individualistic, for harmonious groups as well as harmonious individuals are bringing the miracle to pass.

As this new formal "art season" opens; as the artists return laden from summer colonies; as the galleries arrange their exhibitions with new hope; as the museums prepare for yet greater service to their communities; as art clubs start their courses and activities, more and more manifestations of this rediscovery show themselves. It is part of the broad programme of this magazine to notice this new spirit wherever it occurs and to bring word of the discovery to a group of readers that must inevitably continue to grow in number and influence.

They Come Bearing Gifts

More frequently and in more widespread parts of the country the whole question of immigrants and immigration is coming to be seen in a new light. It is growing clearer to many people that these foreigners have come bearing gifts. Just as the original immigrants, the English and the Dutch, the French and the Spanish, brought with them their heritage, their racial and hereditary gifts, so do these more recent arrivals bring hopes and potentialities.

One sign of this growing sentiment for tolerant understanding of the aliens in our midst is the recent publication of *The Mexican in Chicago* by the Chicago Church Federation's Comity Commission. This pamphlet is partly concerned with specific problems of Protestant missions, but more largely with a definition of the social problem of Mexican laborers and groups of laborers in the United States. Treated with this new and

far-sighted point of view, the problem is shown to depend on American conditions of life and labor; on Mexican conditions to which the laborers in question have become accustomed; and, finally, on general aptitudes and traits of character that can be loosely termed racial.

Here we are most interested to find that this large group of people, having a strong natural bent for design and pattern, a real gusto for colorful living, are situated in some of the most unlovely and deadening environments in the country. Their strength is being bought as cheap labor while their more precious and necessary gifts are being neglected and lost—to us as to them.

An even more recent publication, Allen H. Eaton's *Immigrant Gifts to American Life*, published by the Russell Sage Foundation (reviewed in the September issue of this magazine), discusses the question more generally. What has been done in the past and what remains to be done are here given their places. Surprising progress of this better attitude toward the newer groups in our adult population is indicated in this book. From the "folk" to the "fine" arts the country already accepts much as American that prejudice and narrowness might tell us was alien. The greatest need seems to be further development of the folk arts and crafts among all classes and racial groups. It is these humble yet enriching expressions of humanity that will show us the possibilities of national unity in feeling as well as in form.

It is our loss if in our zeal for super-Americanization we neglect the gifts brought to us in good faith. If in our greed to buy human energy at a bargain price we neglect to pay in return the very best that our civilization can offer, we shall continue to get in return, as our part of the bargain, the inevitable wave of thanklessness and crime. Can we expect to receive other than unwanted gifts when worthy gifts are spurned?

Art Appreciation?

What is "art appreciation"? Of recent months the very phrase has received a good deal of criticism. Answers have been offered in these pages and elsewhere. Some iconoclasts have suggested alternatives; others have merely quibbled. Few seem to have realized that the fault is not inherent in the phrase, but, as in the case of the word "artist," in the awkward and unthoughtful connotations which the phrase brings to mind. The difficulties of language as a means of accurate communication need no mention here; in part they are found in the very core of language, but to a much greater extent they are imposed on

language by its users. It is well to remember that language is a tool for thought; as thought tends to become clear, language follows. For example, a clear statement of opinion on such a topic as "art appreciation" may serve to give impetus to the formation of group, and finally of public, opinion on that subject. It is with that idea in mind that the following statement of one opinion is given. If it seem dogmatic, the reader is asked to disagree and to improve upon it, and never to allow it to crystallize!

The appreciation and understanding of art must inevitably depend upon creative activity, whether it is held in a mental state without apparent outward expression, or whether given some material form which can be comprehended by the senses. Art education for the most part is divided into two camps, one of which gives major emphasis to practical, "technical" application, teaches the hand but tends to neglect the mind, and the other, which approaches the subject from a partial, "cultural" viewpoint, gives play to the intellectual part of the mind, and gives little more than an exterior acquaintance with the ways and means of producing works of art. Both camps deny man the privilege of becoming whole, deny him unity. The two viewpoints are supplementary; their combination makes for a satisfied gathering of man's powers into a working whole; their estrangement is a cause of chaos. When this duality becomes unity, the way is cleared for the appearance of a third element, a sort of divine adhesive, which blends them and gives them purpose. What then appears is intuitive inspiration, the quality which defies formula and demolishes limiting classification. The appearance of this quality, taking place either in the creating or appreciating man (and they are near kin), is what has made of art, in its multitudinous aspects through the ages, an index to the real progress of mankind.

Even an opinion thus baldly stated may lead to practical reflections. Remembering that statement, one might well view with consternation the increasing number of people completing educations of these kinds. With such limited conceptions of the arts, what are they to think, if, indeed, they have been started thinking for themselves at all? Products of systems with insufficient aims, what aims will these prospective connoisseurs and artists have?

The need for art education for children is rightly urged; the need is certainly great. But let the aims of educators be larger, that is another great need. It appears that what we seek, however blindly, is a more human purpose. The development of sounder men and women is a more human purpose than that of training ade-

quate professional artists, or dilettantes, or experts. Nor does the larger proposition neglect smaller ones; rather does it include them. It simply makes their connection obvious and immediately necessary, not only in the fields of the formerly restricted arts, but also in other realms of effort and achievement. The arts are not alone in having suffered too long from unhealthy cleavages of misapprehension.

A Challenge Answered

One of the most heartening signs of the firm establishment of museums as educational forces (not institutional morgues) throughout the country is the courageous way in which educational services are being maintained in this difficult period. Even with drastically reduced budgets, museums are largely concerned with the purpose of increasing an understanding and appreciation of the arts. Spurred on by the realization of a growing need, as clearly shown in doubling attendance figures, the people are presenting a vital challenge to the museums of the country. That challenge is being answered.

The best possible evidence of a conviction that basic educational work must be maintained is seen in the action of the trustees and staffs of our museums. At no matter what cost of effort, with comparatively small income to depend on, the work goes on. Pamphlets describing the work planned for the season just starting come from far and wide, from the Metropolitan in New York, the Minneapolis Institute of Arts, the Cleveland, Toledo, Philadelphia Museums of Art, from Boston, Chicago, Baltimore. And these are but the high-spots. They all indicate the wisdom and courage with which the problem of maintaining educational programmes has been met under circumstances that are, in many cases, nearly overwhelming. The number of lectures and courses has not been curtailed with most, but a larger proportion has been assumed by members of the staff as a matter of economy. One can read between the lines of the additional burden that these workers have cheerfully accepted in order that the effectiveness of these approaches to the public shall not be lessened.

For instance, the City Art Museum of St. Louis outlines a splendid programme in its October *Bulletin* and elsewhere in the same issue states that the Board of Estimate and Apportionment has reconsidered its proposed cut in the Museum's income. Increasingly important as are the scope and variety of this museum's collections, there is little doubt but that this reconsideration was based upon the Board's recognition of the place the Museum has taken

in the community through its rapidly expanding educational services.

The higher the standards of a museum's collections, the greater its responsibility to make these treasures of every possible use to the community. It is most encouraging to hear of the constant development of new ways by which this purpose is brought to accomplishment. Often this service is developed and rendered by the staff members with little thought of the financial benefits that may accrue to the organization through such expansion of usefulness. But, with this increased service to the community, comes inevitably, if somewhat slowly, a fruitful recognition in the minds of a vast growing art public. Meeting a need and answering a challenge have an intrinsic recompense for those who meet and answer. And one of the fruits of this work is the increased understanding which leads to a love that will not be denied. How many thousands of incipient collectors are emerging today?

Letters

Husks Again

SIR:

The first paragraph of my article, *Modern Art and this Matter of Taste*, in which is found the sentence to which Mr. Henry Rankin Poore takes exception, admits the possibility of bias—but even so, a personal expression may be based upon study and not upon mere prejudice.

When all is said, any honest critic must admit that his own emotions have as much to say as his intellect when appraising a work of art, and that old loyalties may kindly but surprisingly deflect his judgment. In a long and sometimes arduous search for a sound aesthetic, I have had to renounce many old loyalties, break old laws, and more and more trust to an intuition which I can neither deny nor explain, but which seems at times authentic. Why is it that in front of one work of art, we may feel, not superficially, but with a conviction almost physical, that here the human soul is made manifest—and in front of another one experience nothing but fatigue or boredom? The latter feeling is, rightly or wrongly, the one imparted by those "classic husks" to which my article referred. All the main ingredients of art are there; competent draftsmanship, thoughtful composition; adequate, often masterly technique; good color and fine subject matter—and yet, no depth of feeling was experienced by the artist and nothing of feeling is conveyed.

As a wall companion I might prefer the solid sincerity of Eakins to the empty and exasperating plagiarisms of his own work that Matisse so

often perpetrates—but Matisse does occasionally reach lyric heights to which Eakins never attained.

If Mr. Poore sees through those classic husks to a kernel of pure form and color—that is his privilege, and a pleasure that sometimes I would gladly recover. But when, on a point of taste, two reasonable beings disagree, only a jury can settle the dispute. It would be interesting to empanel one; not twelve but a score or more good men and true, ranging from Élie Faure to Frank Craven and Roger Fry to Royal Cortissoz, and get their majority opinion on the relative merits of Blashfield and Kenyon Cox, and, say, Picasso and Matisse. I have little doubt as to what that verdict would be.

Los Angeles, California

GEORGE J. COX

Personalities

EDWIN AVERY PARK, head of the Art Department of Bennington College, wrote *A Gallery in a Boys' School* after visiting a number of representative boys' preparatory schools in the East. His visits were part of his survey of the conditions of art instruction in the secondary school field, sponsored by the American Institute of Architects and The American Federation of Arts. Long interested in the problems of contemporary art, he has written *New Backgrounds for a New Age* (Harcourt, Brace, 1927), which proposes methods of achieving a realistic attitude toward design.

RENÉ D'HARNONCOURT, in writing of what he sees in this country, does so with a gentle tolerance and understanding which relates our

problems to those of the whole world. Besides Europe and Mexico, Count d'Harnoncourt has really traveled all over the United States, staying long enough in many places to make friends and to see beneath the surface. His illustrations for the children's books by Elizabeth Morrow show understanding as well as versatility and his own book of text and pictures, *Mexicana* (Knopf), was a marked success last year.

MARION THRING, whose article, *Contemporary Pottery*, appears in this issue, is Assistant Curator of Ceramics at the Pennsylvania Museum of Art, Philadelphia.

DANIEL CATTON RICH, whose account of the life and work of Anthony Angarola shows that, in an artist, life and work are but different aspects of the same thing, is Associate Curator of Painting at The Art Institute of Chicago. His connection with this institution, which has been one of the leaders in the recognition of many able artists of our own day, has fitted him admirably to write the article in this issue.

GILMORE D. CLARKE, author of *Our Highway Problem*, here presents another indication of the practical success of collaboration in the arts, so forcefully expressed last month by Norman T. Newton. Mr. Clarke is perhaps best known in his capacity of Landscape Architect for the Westchester County Park Commission. He is also a Trustee of the American Academy in Rome, a Fellow of the American Society of Landscape Architects, a member of the American City Planning Institute, and so on.

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A Gallery in a Boys' School

The Addison Gallery at Andover

By Edwin Avery Park

THE task of writing other than a description of the Addison Gallery at Phillips Academy, Andover, would require a prophet. Little over a year old, it stands as the genus of things American did until recently, encircled by the bright aura of fortunate youth, magically contrived, where yesterday nought existed.

The township of Andover, one of the oldest in New England, was established in 1636, only sixteen years after Plymouth. The Academy was founded in 1778, by Samuel Phillips, Jr., and legally incorporated in 1780. John Hancock, himself, signed the measure. Conceived in the same hour as American independence, in the same locality and by the same men who helped initiate the struggle, it has remained an unaltered landmark of the early ideal of American culture. Hence, may we not look here for something significantly American in art?

Of the Addison Gallery, its catalogue recites: "In 1928 a group of American paintings was presented to Phillips Academy by a few of its friends in honor of the one hundred and fiftieth anniversary of the founding of the school. During the next two years several important additions were made to the collection.

"The Addison Gallery of American Art was presented to Phillips Academy in 1930 (near the end of our false dawn) by an anonymous donor, in memory of Mrs. Keturah Addison Cobb. The gift included a number of important American paintings, prints, sculpture, silver coins, and medals, in addition to an endowment for the upkeep of the building. The permanent collections are limited to American art, but loan exhibitions may include the art of all nations. The building, designed by Charles A. Platt and constructed by Thompson Starrett Company, has nine top-lighted galleries, six exhibition rooms, offices, library, study, work-room, and daylight picture storage.

"In addition to the collections mentioned above, a group of models of ships famous in American history, all built to the same scale, are housed in the Addison Gallery."

Quoting again, this time from the admirable first annual report of the curator, we read what was the purpose of the donor in establishing the Addison Gallery, as expressed in his deed of gift to the Trustees: "to enrich permanently the lives of the students of Phillips Academy by helping to cultivate and foster in them a love for the beautiful. . . . And with signs on many college horizons that there may be some change in entrance requirements, it seems an especially appropriate time to seek some place in our midst for a field as broad in all its aspects and as important in our life as the Fine Arts," and, "Just how to avail ourselves of this splendid opportunity and make the Gallery a useful and living force in the life of the school is the problem which now confronts us." These are words pregnant with eleventh-hour significance, to any one whose ear is to the ground, educationally speaking.

Without launching into a detailed description of the architecture of the Gallery, which can be better had from glancing at the photographs, it suffices to

say that Mr. Platt has created a satisfying if uninspired environment, spacious classical architecture, well lighted. It stands to the left of the main axis of the group of new buildings, facing the main street across a deep lawn. Red brick trimmed with white sandstone and white woodwork, and framed by old trees, is the appropriate and familiar architectural note. For some reason, traditional or actual, nothing looks so well in New England as either red and white or pure white. It is the deep green shade of summer and the white snow of winter that call for one or the other. If anything, Mr. Platt's architecture, in its sure adherence to the formal classical style, is a trifle too dignified. But the lesson in good taste is always at hand as is the example of authority. The design of an art gallery calls for something impersonal yet authoritative. Such is the Addison Gallery. Herein are the collections, well chosen, well distributed and ably hung. Nothing is as yet crowded. The ship models are reminiscent of the boldest and best in American history, and the display of American art a cultural record from Gilbert Stuart to Walt Kuhn. What is to be the relation between this repository of various arts and the community surrounding it? It is upon this question, rather than the nature of the collections, that I shall attempt to shed some light.

Whether or not an art museum in a boys' school can be a boon has not yet been demonstrated. It all hinges upon what is becoming of our capacity to create and enjoy our own contemporary art, not some one else's, some other place and years ago. What is the force operative in an art museum in this country today? Does it raise the level of taste, as is claimed, or does it merely encourage a national inferiority complex? I am speaking of our museum with the miscellaneous historical type of collection. I do not believe any one knows the answer to this. In relation to a boys' school the museum force is applied at a critical age, the age between twelve and eighteen years, which, to those who have taught art to boys and girls of this age, is a very special period. This is the time when the unself-conscious creative outpouring of childhood begins to become self-critical, troubled by the first ominous rumblings of the mature world ahead. To keep alive the happy, self-confident, creative urge at this age is a task. Provided this latter be considered a desirable end, it may be seen that its relation to the museum in the school midst becomes crucial. More actual knowledge of the ultimate influence of a museum on its community would be welcome. Enough to say that a preparatory school museum presents a special problem.

"The educational use" of this museum seems, therefore, to be of first importance; its establishment, that is, as a dynamic rather than as a static factor, the putting into circulation rather than the keeping on ice of the exhibition material. To do this without the use of stimulants requires the most courageously realistic vision.

The first year of the Addison Gallery has been one of open-minded and modest experiment (that is, experience) on the part of the curator and his staff. They have not sought to vindicate their existence by a grand demonstration in one year, but have wilfully proceeded slowly, refraining from the American propensity to "get results." A wiser policy governs here. I do not believe it has yet been determined which way the Gallery is heading. It is being observed at first, to see how it behaves in its environment without the application of publicity pressure, in the hope that the starting point of an eventual philosophy will be learned from the genuineness of attitude of those who, unsolicited, wander in. It so happens



The Addison Gallery of Art, Phillips Academy
Charles A. Platt, Architect



An Interior at the Addison Gallery

that in this first year nothing unexpected has taken place in the matter of boys visiting the collections. Curiosity aroused by the controversy in print over the Bliss collection of modern art, one of the early loan exhibitions of the year, brought in the greatest number of visitors. To the average schoolboy, "modern art" is still of the nature of an inexplicable, half-obscure phenomenon. The intelligentsia of the school, however, proved in print that they belong to the commonly accepted new era in art. They are already "conditioned" to what the majority of us discovered only after pain and travail, namely, that art has moved on. Such loan exhibitions as the one mentioned above and the ship models remain the best drawing cards of the Gallery.

In direct relation with the educational curriculum of the school, and again with no pressure brought to bear, the museum has this year offered a non-official course amounting to supervision of the boys' own choice of work. Drawing, painting, and modeling were offered. With the assistance of two instructors, this work has been done in the spacious and amply lighted quarters especially designed for this purpose in the basement of the Gallery. Two days of instruction a week were available to boys seeking the opportunity. Each boy has done a different thing, and in his own way. This gives the year's work a less organized or unified look than one would expect, for beneath their outwardly similar clothes these boys are still utterly dissimilar and individual. Hands off is the motto of the instructors. This, of course, smacks of what is professionally known as progressive education, but is here unnamed.

This course is the boys' own work, and what is more, it is completely tolerated by the school at large. Ten years ago a boy, or even a college student, who indulged in art did so in the secrecy of his own chamber and was stigmatized by his fellows. This attitude is gone. At Andover, moreover, the boys have a great respect for their architecture. Gone are the rougher days when benches and paneling were nicked and whittled, and bootmarks and inky caricatures adorned the paint. The new halls are as proper as any particular housekeeper could wish, and the lawns equally respected. Learning respect for one's surroundings at an early age is only a matter of the point of view and direction of encouragement. The professional ruffian schoolboy of the virile nineties was a sign of infantilism.

Added to the technical course just mentioned, which is to continue next year, there will also be a course in what, for want of a better term, must still be called "art appreciation." The course will be optional, on the same basis as that first mentioned, and the curator himself intends to handle it. The work will consist in studying at first hand the works of art in the Gallery and the buildings on the campus. Talks to groups of students in the presence of the subject under study will result not in merely memorized historical facts nor critical estimates and comparisons, but in getting at the basic, developmental, growth principle of style. Students will follow this up by doing individual research along the same line. Nothing could provide a better corollary to practically all the regular curriculum courses than this study of source material in human records. With this start, a boy may go on to art in college without the premature aesthetic conditioning which college teachers find it so difficult to deal with, and which is the usual result of secondary school art courses. These boys will have already a conception of the part played by art in life.

In the broader field of the actual school curriculum, several experiments have



Memorial Tower, Phillips Academy

Charles A. Platt, Architect

been planned. This past year a theme in "English" on "My Favorite Painting in the Gallery" brought interesting results. The point is to make the Gallery play a real part in what goes on. It is also planned to accumulate a file of collateral illustrative material for use by instructors in teaching the regular courses, with a view to showing, by means of art, the further integration of their subject with the world about us. Thus, a mathematics teacher might, to great advantage, show examples of dynamic symmetry (the geometric laws for perfect form derived by



Barry Faulkner: A New England Scene

*One of the Mural Paintings by Mr. Faulkner for the Faculty Dining Room in the
New Dining Hall at Phillips Academy, Andover; Charles A. Platt, Architect*



Barry Faulkner: A Pastoral Scene in New England
One of the Mural Paintings by Mr. Faulkner for the Faculty Dining Room in the
New Dining Hall at Phillips Academy, Andover; Charles A. Platt, Architect

J. Hambidge from research in Greek art) and, as well, photographs showing the nature of the heavens, the growth of plants or seeds, or the mathematics of crystals.

All of this is an entirely different matter from marching the boys through the museum and expecting results. It is modern, realistic, and creative, and already demonstrated to be sound.

But the Addison Gallery public extends beyond the mere confines of the Academy. Besides the alumni and faculty, the public schools of Andover and the wives and families of mill workers, under the guidance of social workers, are invited to share the collections. The school groups are met by Miss Anderson, assistant curator in charge of educational work, and guided, by actual unprejudiced contact with paintings, into an awakening of interest. The children play museum games and are ultimately allowed to browse, which by that time many have sufficient motivation to do. They come back to the Gallery of their own volition, after school, to look further, and to ask more questions. And with the groups of mill wives, not yet citizens, the unadulterated delight taken in the utilitarian crafts, such as silver and glass, echoes the peasant culture of other countries. This exposure of a whole community to art, otherwise quite unavailable to it, may be made of the greatest cultural significance, depending upon the extent to which reactions are spontaneous and the exhibitions creatively rather than statically displayed.

At present there are two loan exhibits in the Gallery, one of textiles and the other of modern American water colors. These short-time shows invariably prove stimuli to curiosity and lend themselves to that very important showing of our own contemporary efforts at art. They may be said to provide incentive, while inspiration is at hand in the carefully selected masterpieces of the permanent collection.

The Addison Gallery and the Chapel have been the last two buildings to drop into place in the plan developed by Charles A. Platt, the architect. The physical plant of Phillips Academy is complete and its completion has come about at a time when two happy factors were in conjunction. The first factor is that the need for beauty is at last beginning to share equal importance with any other need in our public undertakings. We no longer build blindly. (A comparison of the old and new buildings at Andover affords a most conclusive demonstration of this.) And the second is that, coincident with this, the skill of our architects has risen to a point where this new need for beauty may be gratified. These buildings form a handsome group, related to the very soil of Massachusetts by the splendid vista which forms the core, the central axis, of the plan. One of them, the Addison Gallery, is specialized to contain the art eye for the group. It is an essential part of the new conception of Andover as a place where one of the necessary things of life is admittedly environmental beauty, and where from now on the impress of this thought will register itself ever more deeply upon the youth who pass here in steady procession. One feels already fermenting this force new to modern Americans, this forerunner of a state of maturity to which the concept of beauty is not alien.

Art and the People

First Steps of Approach

By René d'Harnoncourt

THE following article should not be understood as an argument for or against any special movement in art. It is based entirely on the generally accepted thesis that the artistic merit of the work of art depends primarily on its aesthetic and emotional values and its technical perfection. This article contends only that physical likeness between model and work cannot add or detract from its purely artistic value.

Any one who has been in close contact with children and primitive people knows that their art appreciation is in one way similar to the attitude of the sophisticated connoisseur. Children and primitives don't make the physical likeness of the depicted objects a condition of liking the work of art. This, of course, does not imply that they don't enjoy looking at a painting or a sculpture that represents its subject in the most naturalistic manner. It simply means that they do not make exact likeness a condition of their art enjoyment and are able to delight also in a work of art with only a very remote resemblance to its model or none at all.

Children and primitives may admire a photograph or a painting of an animal that is essentially nothing but an exact reproduction of the subject, and a few minutes later they may delight in a very conventionalized or abstract conception of the same model. Anybody who has seen children enjoy Japanese or Chinese art, exotic creations, moderns, or primitives will realize that their appreciation is genuine. The fact that they like both forms of painting—in the naturalistic and in the conventionalized manner—means necessarily that their appreciation of so essentially different forms of expression must be based on different motives. The formulation of their enjoyment as expressed in their comment teaches us the distinction in their attitude toward the two types of pictures. Taking as an example two animal pictures, we find that in the case of the painting that achieves the greater likeness of the animal, the child and the primitive admire the same qualities that they would enjoy in looking at the animal itself. Their comments therefore will be limited to admiration for the smoothness of its hide, for the speed of its movements, or for similar characteristics of the animal itself. The conventionalized or abstract picture, on the other hand, will cause comments that are almost invariably on the characteristics of the picture and not of the subject. The color, the rhythm, and the mood of the work of art will in this case be the basis of the child's appreciation. A very conventionalized painting of a herd of horses executed in brilliant colors and fluent lines was referred to by a child as the *picture of the happy horses*. Children and primitives formulate their reactions often by attributing the mood expressed in the entire work of art to one of the depicted subjects, but in the case of the stylized work we hardly ever find a confusion of model and creation.

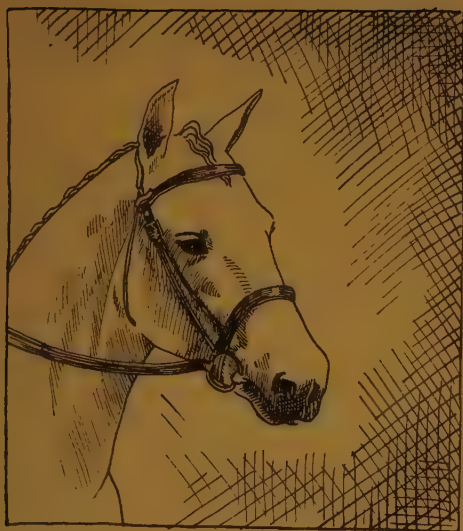
The primitive appreciation of the naturalistic type of work has of course no place in an article dealing with art matters, because it uses the picture merely as a substitute for the real object. The second type, however, seems to me of utmost importance for our subject because this form of appreciation is concerned with the

very essence of creative art, with the formulation of a mood in color, form, and line.

The child who goes to school and the primitive who becomes incorporated in our civilization change their original attitude rapidly. We find that already the high-school student and the primitive who has learned our ways make in most cases the likeness between picture and subject a condition of their admiration. They have reached the stage where they are no longer content simply to express their delight in or dislike of a work of art; they begin to evaluate and judge the merits of the picture, and their judgment proves to be based nearly always only on the likeness between model and painting. The question arises, "What has changed in their attitude? What has been lost? What has been won?" and, finally, "What has caused them to take this new attitude?" The nature of this change is disclosed in their more complicated approach to the work of art. As mentioned above, the outstanding characteristic of their comments is now evaluation and judgment. They refer to the picture as good or bad, instead of simply expressing their joy or dislike, which means that elementary emotional reaction has changed into intellectual evaluation. The criterion for their judgment, as said before, is now limited only to the likeness between model and painting, and we can accept it as one of the characteristics in this stage of their development that they like the work of art best that resembles its model most.

We have to admit that this new attitude reveals the acquisition of a new ability in child and primitive, the ability to appreciate skill. From now on the picture is not any more regarded as a disconnected phenomenon appearing from nowhere in the child's sphere of vision. It is regarded as the result of somebody's work. The appreciation of skill is unquestionably a valuable addition to appreciation, but if this appreciation is concerned only with the skill to copy or manually to reproduce it becomes unessential and even dangerous to real appreciation. It may be an important addition to the emotional reaction caused by works of art in the onlooker, but it is certainly a poor substitute for it.

This change in attitude cannot very well be ascribed to the natural mental process of growing up. The primitive, so long as he does not get in touch with civilization, shows no sign of this change, but as soon as he incorporates himself into our society he adopts the same point of view as the "growing-up" child. If we draw our conclusions from the preceding facts, we have to admit that this change of attitude must be connected with the first contacts with civilization rather than with age. These first contacts with civilization are, as a rule, in the hands of people that are looked upon as far superior by the child and the primitive because they display an evidently greater knowledge of things and of ways to use them. Unfortunately, however, they lack in many cases the necessary background for a sound art appreciation. As a rule these people have practically no contact with the artistic movement of their time and no, or very little, opportunity to inform themselves about the art of the past. At the same time, they are aware of the fact that a certain art knowledge is regarded as an indispensable attribute of civilized life. Therefore they feel obliged to talk about it and to show their knowledge on the subject. The aesthetic merits of the work of art, even if they appear to them, would hardly ever enter their comment because it takes considerable training and subtlety to phrase aesthetic problems. Therefore they choose as their sole criterion of judgment the likeness between model and work of art, which they find the only way of approach that they feel capable of putting into words. The child and the



"Nice Horse"



"Picture of the Happy Horses"

Drawings by René d'Harnoncourt

primitive, finding this attitude among the people that they have learned to regard as superior in general, will naturally try to adopt their point of view and in many cases will not even admit it if there is anything left in them of the original spontaneity of their art appreciation. We know, of course, that during their development a great number of people free themselves again from this attitude which was grafted upon them, by simply discarding the pretensions to judge and to analyze a work of art and by returning to the primitive, but genuine, approach of the child; or by accumulating the necessary knowledge, experience, and finesse to analyze the technical, emotional, and aesthetic values of a work of art separately.

Art classes in the schools, especially the compulsory ones, have to be taught in such a way that the majority of the pupils will benefit by them. It is therefore obvious that the teaching has to be limited to the very fundamentals of the subject. The vast majority of the pupils will never have an opportunity to use their talents, and even of those pupils who will choose art as a profession only very few will succeed in their vocation. It is impossible to adjust the art classes in public and high schools to the level of the few select ones, but it is not impossible to give to every pupil a foundation of art appreciation that will prove later on the most valuable basis for the artist and a great asset in the life of the layman.

Everybody is capable, within his limits, of enjoying art, and everybody should have a chance to do so. If, however, a person has been taught only to compare model and work of art, if he has been taught only to copy and to regard the achieved likeness as his artistic accomplishment, the pleasure cannot possibly surpass the pleasure derived from any other skillfully executed manual work.

To give the growing-up child the benefit of critical evaluation and preserve at the same time his original attitude of enjoyment of the essential artistic features of the work of art, it is necessary to make him see that a work of art can be judged from different angles. A child has to be made aware of the fact that his admira-

tion of the fine fur of the painted animal has only to do with the skill of the painter and with the characteristics of the animal itself. But above all he has also to be taught not to be ashamed of the emotional reactions received from color, form, and line. He has to be told that if he follows his natural impulses he will enjoy the essential artistic qualities of the work of art. It is not a difficult task to teach the child this discrimination as long as he has not adopted the artificial point of view. Anybody who will try to do it will find that children grasp the idea immediately if it is conveyed to them in their own language and especially if they are taught in their own work to differentiate between copying and creating.

Great efforts are being made today in different schools and culture centers to remedy the situation. The growing importance attributed to the art of children and primitives in our day is a sign that the world is becoming aware that there is something in their relation to art that is well worth studying and that may contribute greatly to the sincerity of the attitude of our society. Still, the original attitude predominates, especially in smaller communities, and every effort to give back to the grown-ups what they have lost as children and to preserve for the child what he is apt to lose represents a step forward to a sounder and better appreciation.

If we accept the deductions made in this article we must admit that it is the indiscriminating application of the words "art" and "artistic" that is the main source of confusion and misunderstanding in our art life and art education. People have carelessly adopted the use of technical terms to appraise artistic merit without paying the slightest attention to the essential meaning of the words. I dare say that in the field of arts and cultural matters our phraseology is more confused and inconsistent than in any other sphere of human activity.

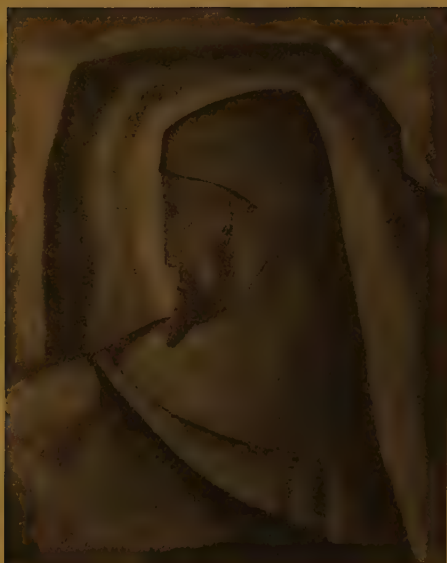
The twentieth century has devoted more time and effort than any other epoch to developing exact methods of identification and differentiation in mechanical matters. Our scales indicate the most minute difference in weight; our chemical tests detect the slightest change in the substance of matter; and we are able to measure bodies far too small to be seen with the naked eye. Analysis and exact identification are regarded as the necessary foundation of our mechanical progress; we smile at people who try to achieve success in these fields in a haphazard way.

Our recently acquired knowledge of foreign and bygone civilizations has multiplied our spiritual values. Their present complexity and scope can easily be compared to the vastness of our information on mechanical matters. To deal with the sum of these cultural values it would seem necessary to use similar methods and the same thoroughness in identification and analysis that are applied to research work in physical problems. We have not hesitated a moment to borrow words and forms from other countries and ages for use in our art life. Our world is filled with cultural elements that come from a foreign background. We talk about Egyptian style, primitive African conception, Greek aesthetics, and we have not even tried to find out what we ourselves mean when we use the word "art."

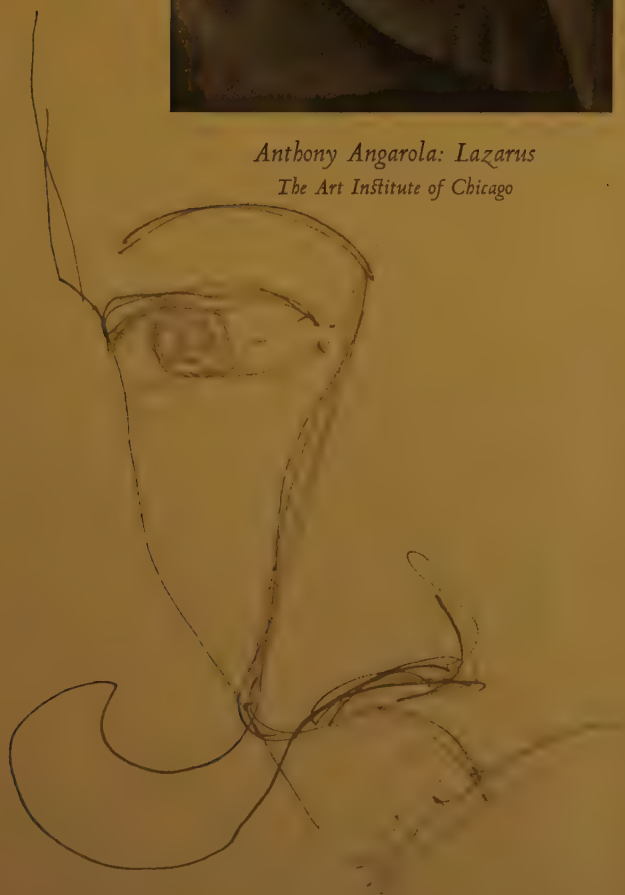
To identify our own conceptions we should go back more to primitive men and children, who are not yet confused by undigested facts and misinterpreted information. We should watch their reactions carefully and help to keep them pure. We should try to develop in them that conscious but genuine appreciation that distinguishes a truly cultured person.

[This is the first of three articles by Count d'Harnoncourt on *Art and the People*.—EDITOR]

PAINTING



Anthony Angarola: Lazarus
The Art Institute of Chicago





Anthony Angarola: Bohemian Flats, Kansas City



Anthony Angarola: Laundry Houses, Chartres
The Art Institute of Chicago

Anthony Angarola

By Daniel Catton Rich

“**S**AY I’m an American, won’t you? Be sure to say I’m an American. My mother and father are Italian, born in Italy, but I’m an American. I was born here. My wife was born here and I’m an American citizen.” His father came from the province of Basilicata; later he was a member of the Tomaso Orchestra which dispensed Verdi and Donizetti to Chicago society before the coming of the symphony. Anthony was the seventh of eleven children; he was given a grade-school education which didn’t in the least satisfy him, and though he seems to have drawn well at an early age, his father had no idea of making an artist out of Tony. In fact, he resented such a suggestion when the inevitable family friend took an interest in the boy’s work. So he apprenticed him at the age of fourteen to a tailor. But the friend persisted, and Tony, who loved books and music and drawings almost equally well, found himself working nights in a library and learning about art from a sympathetic teacher. The teacher was encouraging. He found his pupil had a decidedly personal way of seeing things. The next step was the Art Institute, first as a night-school student (he was working days) and later in a full-time course with a night job to keep him in beans, coffee, and pie, and the weekly ticket to the Symphony which he never went without. He worked at everything; he was alternately printer, house painter, and plumber, a singer in cheap night-clubs, a summer farmer in Michigan. Much later he wrote, “If a man’s going to be an artist he’s one from the day he’s born. Nothing can stop him.”

But in the school he found a number of things which didn’t please him. Academic Impressionism was in full swing; the discoveries of the weaker Impressionists had by this time been reduced to neat, teachable formulas. Every student’s work was a riot of pink sand-dunes, bright green leafage, and long purple shadows. Angarola didn’t agree; these violent swirls of paint hurt his sensibilities. He found academic drawing little better, and so he spent his spare time in the library studying reproductions of Giotto, Holbein, Pisanello, Pieter Breughel, trying to discover their unique secret. Now black-and-white plates reduce painting to little more than pattern and a scale of values. The plastic basis, a most important element, disappears. Angarola, who learned how to organize his patterns from prints of the “old men”—as he called them—, came away from his study with little interest in the third dimension. Even in Giotto, for instance, he seems to have sensed only a supreme genius for arrangement.

From his heritage he took a Latin love for the land, a feeling for all worn, familiar places which, when all is said and done, remained the most important influence in his work. And the more he studied the masters the more he knew that he *must* get abroad. But since he had no money and no prospect of any, he went up to Glen Haven, Michigan, and painted for three summers. The nostalgia for Europe, and Europe in his case meant Italy, didn’t leave him. These Michigan landscapes (after he gave up trying to paint the Lake) might be the hills around Fiesole with poplars instead of cypresses forming dark segments in his design. Chicago was paintable too; not the skyscrapers, not force, speed, power; except for two or three disastrous attempts he never painted the Chicago spirit directly. It



Anthony Angarola: Christ Healing the Sick

was the shabby back street left over from the small town, a forgotten inlet in the harbor filled with derelict tug-boats, the tumble-down shacks lining the railroad, the sandwich shop beneath an enormous electric sign that called him. All his life he passed up country lanes, haystacks, and the ubiquitous dunes to paint "Little Italy," "Swede Hollow," or "Bohemian Flats."

He was working away constantly at his own style. We can see now that he was inclined to overdo it. Composition in two dimensions—pattern-making—became an obsession. These motives of trees, houses, and hills with their minimum of sky are never bold in design; the planes fold in and ripple quietly across the canvas. The whole mood is static, gentle. When large masses are balanced it is never dramatically; they might be fragments in a mosaic or a dull stained-glass window. Light and shadow are part of the pattern. When Angarola refused to be an Impressionist he refused its sun and all its light colors. He substituted a harmony of low, rich tones and within the mass itself a subtle gradation. He had a personal fastidious distaste for the impact of lines or strong colors; with this in mind he softened his edges, avoiding the silhouette and often in a small passage employing as many as five or six separate tones.

All this was done that he might express harmony. "Harmony of color and arrangement," he said in his own words. Nature he wanted to show as a blending of masses in a definite rhythmic pattern. To this harmony he made sacrifices. In some of his canvases there are spots where, in spite of being beautifully graded, a color goes suddenly dead. There are others where the scheme is uninviting. He was not always successful with his foregrounds; one sometimes has to jump fences or climb over roads to get into the picture. His patterning becomes occasionally



Anthony Angarola: St. Francis of Assisi

too mannered; even the bare tree forms which he knew how to use so effectively grow hard and a little uninteresting. The mood is often alike, no matter how different the subject, and the limited greens, slate blues, and dull reds and oranges turn monotonous. His narrow range was partly the result of a conscious fear of virtuosity in paint. "Before a painting by one of the clever brush men," he once wrote in a letter, "you stop and remark, 'My, but that's a clever piece of work. Look at that brush work!' That's all you have to say, but when you look at real *Art* you stop and think. You are amazed. You want to cry out. You are joyous. It makes you happy.'"

He had to try figure pieces. Taken as a whole they seem the weakest part of his work. Unlike the landscapes they are painted in brilliant, primary colors. He did a series of ballet dancers which, like Javanese puppets, are flatly decorative; it is hard to believe these geometric figures ever lived or moved. He painted his own version of the "Yellow Christ," likewise remarkable for its unreal, static design. "The Dentist Chair," a pastiche in the Albert Bloch type of modernism, and the "Homecoming," with its arbitrary cardboard forms, are little more successful. Investing these compositions with a religious or symbolic meaning did not help, but when he could arrange his figures in a landscape and consider them frankly as part of the whole pattern he almost turned the trick. But these paintings reveal a curious thing about Angarola. He shows that he had no personal curiosity about people, no sense of the particular. The artist who numbered George Moore among his favorite authors stopped short when it came to interpreting the emotions of his own characters. In lack of psychological content and in its complete detachment, his art approaches the spirit of the early cubists.

It was these figure pieces that gave Angarola his local fame as a radical. Chicago had the Armory Show, too, and hung it in the Institute while cat-calls and horse-laughs echoed up and down the galleries and the students conducted a mock-trial of Henri Matisse (parodied under the name of "Henry Hair Mattress") and publicly burned copies of his "Luxury," "The Goldfish," and "The Blue Lady." (Now all is changed; the Institute owns the Birch-Bartlett Collection and hangs the "younger" Americans, while chastened students make bad, respectful copies of the Cézannes.) Chicago has its no-jury, its *salon des refusés*, and its "Introspectivism"—perhaps the briefest art movement in all history. The local Society of Artists, after splitting and seceding, gave Angarola a few prizes, but in their heart of hearts they distrusted him a little. Didn't he compromise the cause by sending his pictures to "jury shows" and, what was worse, get them accepted? But he was notoriously uninterested in causes. "Let them talk," he told his wife on more than one occasion, "I'm going to paint." He was refreshingly unsusceptible toward great modern reputations. A high-brow in 1922, commenting on some of his work, mentioned the deified name of Cézanne. "Cézanne," remarked Angarola, "I have seen only three Cézannes in my life. I didn't get so very much out of them." But Gauguin he admired, though he said rather apologetically that he had never seen a Gauguin in color.

A sympathetic dean had advised him not to waste his talent in teaching but it was inevitable that he should drift toward the art school. For one thing he was a good teacher; for another he had sold two pictures in twelve years. From 1922 to 1928 he spent in the Institutes of Milwaukee, Minneapolis, and Kansas City, with a summer class or two in Chicago. Naturally he painted fewer pictures, but his work had begun to win a little recognition. When the Corcoran and the Pennsylvania Academy hung his paintings and when Carnegie Institute invited a group, his name ceased to appear in the column beginning "among other interesting works are those by . . ." and was worth a line or two of comment. He illustrated Hecht's *Kingdom of Evil* and an edition of *In Praise of Folly* and made some lithographs. Then suddenly came the news that he had been awarded a Guggenheim fellowship and a year's leave of absence.

It must have come as a godsend. There are indications in his work of 1926 and 1927 that he was growing a little tired. He sailed in August, going directly to the art capital, but Paris to Anthony Angarola, aged thirty-five, didn't mean so very much. He was singularly uninfluenced by what he saw in the galleries. The nearest he came to being French was by painting Utrillo's Montmartre in a thoroughly Angarolan fashion. The landscapes painted around Paris are more important because they show that he was undergoing a decided change. His "Laundry Houses, Chartres," with its contrast of cool greens and warm ochre reds, its broken strokes of paint and rapid notation, shows a new enthusiasm for the whole matter of painting. It is perhaps the liveliest thing Angarola ever did. From Paris he journeyed through the Alps—which he found impossible to paint or describe—and beyond, to Italy. Italy was a culmination. On the backs of post-cards which he sent home in great packages to his children, he wrote in a large, excited hand, that he found Fiesole beautiful "because it was so old," that Florence was the "most inspiring place I have ever found to work," and that though he had seen "Paris, Budapest, and Vienna, the Italian cities are the most beautiful." In Venice, Holbein was forgotten for Tintoretto, and Assisi was a transcending experience.



Anthony Angarola: Cards at Madame Rose's



Anthony Angarola: Spring
The Art Institute of Chicago



Anthony Angarola: Round the Corner, Montmartre
The Art Institute of Chicago



Anthony Angarola: Uphill and Down, Cagnes
The Art Institute of Chicago



Anthony Angarola: Blue Grotto, Capri



Anthony Angarola: Village of Cagnes

He visited the church during a mass for all souls, and his "St. Francis," with its fine central motif placed against a background of radiating blue, is perhaps his most successful use of figures. Something was happening to Angarola.

At Cagnes and Les Baux on the Riviera this something appears in full force in his landscapes. In these canvases of steep foreign roads, square old villas, stunted trees and plastered walls, the effort is suddenly removed. The pattern is just as knowing, but it is less conscious, being fused with a developed Latin delight in the profoundness of things. Color is much more fully and dimensionally used, and sunlight, long excluded from his painting, is returning. In solidity these canvases are a long step forward; the planes within the mass are put in moving relationship with each other. He was developing a new cross-hatching of his color accented with a quick painter's line. At last he was not afraid to give a light personal touch to his use of paint and to contrast his important masses—to employ silhouettes in a dramatic fashion. For years he had considered these devices as destructive to the unity of mood that a picture must possess; now he found them a part of the unity and that there are more moods than one. Behind a picture could lie a fine sense of design to keep it firm and secure, while the surface could still be sparkling, interesting, alluring.

When he sailed for America in August everything must have been very clear. In twelve months abroad he had painted forty-three pictures, as many as in the whole five years before put together. Europe had given him what he wanted: new inspiration, new handling, a new feeling about art as a whole. By the time he landed at New York with his trunk full of canvases he had put behind all his early, hampering theories. Now he was ready to paint.

He came on to Chicago. One or two of his pictures were shown in a local gallery. A few of his friends met him. It was summer, and they noticed that Angarola was thinner. He had been ill at Ravello and he had been thrown against a post in an auto crash outside of Paris where he had gone to paint a fresco in an expatriate's villa. From his pocket he would take an elaborate diet typed on onion-skin paper, remarking that the doctor had warned him that if he didn't follow it to the vitamin he would be sorry. No one took him seriously. Americans all come home from Europe a little under the weather. Then one September night Angarola went to his room in the small North Side hotel and didn't get up in the morning. The chambermaid pounded on his door. She got the janitor and the engineer and they broke in. The room was crowded with pictures, drawings, and lithos. The easel was up, the paint wet on the palette, and there was Angarola, dead.

The work? It went on. It goes on. A memorial exhibit at the Institute followed by a circuit to points west where they had never heard the name and probably found it hard to pronounce. Last year at Diana Court, to the insistent tinkle of water falling on Milles's Diana, Chicago again wandered in front of Angarola's Europe. But the same monkscloth walls before and after held abstractions: violent segments of purple, blue, and white, or faces, "metapicassoed" out of the Midwest spirit.

HANDICRAFT



*Contemporary Folk Pottery, Guadalajara,
Mexico*

The Pennsylvania Museum of Art, Philadelphia



Hard Stoneware by Mr. and Mrs. Charles Vyse, Chelsea, London



*Contemporary Folk Pottery, Cherokee Indians
The Pennsylvania Museum of Art, Philadelphia*

Contemporary Pottery

By Marion Thring

IN ORDER to attain knowledge that may be used to some creative advantage, it is necessary to do more than glean the facts about the particular subject immediately holding our attention. Many matters at first apparently irrelevant have to be called upon to aid our understanding before light is shed on countless facets of our main theme which otherwise would have escaped unobserved. This is particularly true for an appreciative collector of ceramics. He must know something of the times that produced his models and something of other branches of decoration of the same period, in order that his wares may appear to the best advantage to themselves and at the same time add to the general scheme in which they find their setting. In dealing with objects made by former generations, such knowledge is readily accessible, and every collector should know the delight of following his hobby through many curious by-paths of history and art, which have been ably depicted by writers of all nations through the ages.

In the case of a contemporary minor art such as the designing of ceramics, the matter is not quite so simple. No history of traditional ornament can guide the observer toward the paths of improvisation and imagination which the artist may take in his desire to turn a shapeless mass of clay into an object in harmony with the age in which we live. Those who find themselves attracted by the current movement in this branch of art must follow, also, the development of a major art, such as architecture, and watch the trend of modern painting, sculpture and literature, and indeed of all progressive signs in contemporary life. It is only by thus adjusting ourselves to our own times that we can appreciate the efforts that are being made in the various fields of creative art, and so gain the stimulus that is more strongly and inevitably ours than any to be obtained by contemplating the treasures of the past.

The art of today recognizes an idealism of limitations. In scientifically probing beneath the superstitions and traditions of the past the artist has sought for a simplicity of expression which shall base itself on the function of the object to be designed. Hence we observe his concentration on beauty of form and his neglect of any spurious or superficial ornament that might detract therefrom.

The inclination towards impersonality and disciplined severity in modern architecture gives ample opportunity for the minor arts to supply individuality and human feeling. The function of the art of ceramics, today, is twofold: firstly, as an ornamental accessory to supply color, gaiety, and detailed interest; secondly, to meet the requirements it is called upon to fulfill as a domestic commodity—shaping the vessels from which we eat and drink, and those which enable us to light our rooms and enliven them with flowers.

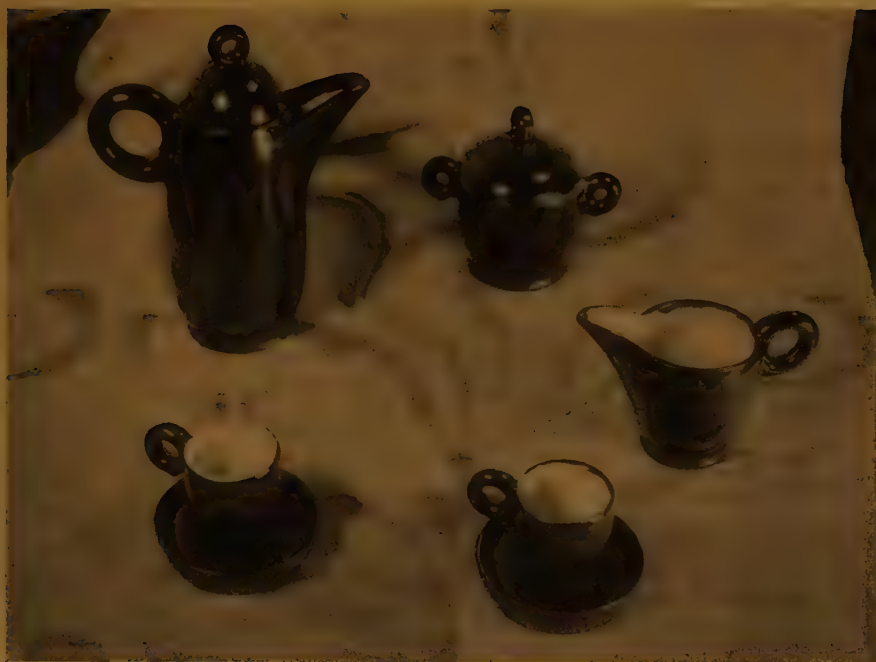
In considering its rôle as pure ornament, the artist is not hampered by any restriction except a technical knowledge and respect for the limitations of the material in which he is working. The days are long past when it was thought necessary to stretch the capabilities of porcelain in order to fashion such works as the three-foot statue of Augustus III, exhibited in the porcelain collection at Dresden. We no longer stand in admiration before a vase scattered with modeled



Hard Stoneware by Mr. and Mrs. Charles Vyse, Chelsea, London



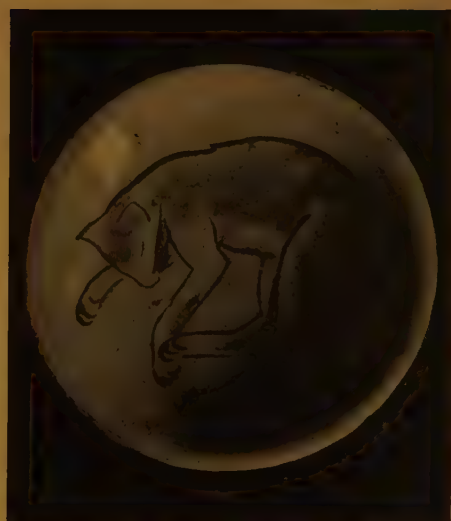
Hard Stoneware by Mr. and Mrs. Charles Vyse, Chelsea, London



Austrian Coffee Service



*Italian Plates Designed by Gio. Ponte, Made by Richard Ginori; French Cups and Saucers
Courtesy of Baroness Rodolphe de Schauensee*



Decorated Pottery Plates by Henry Varnum Poor, Pomona, New York



Hard Porcellaneous Stoneware by Mr. and Mrs. Charles Vyse, Chelsea, London



Monkey by Carl Walters, Woodstock, New York



Horse by Carl Walters, Woodstock, New York

flowers, so fragile and naturalistic as to make them appear real. The artist of our times, however, profits by the perfection of body and glaze which made such exaggerated feats of technique possible; and, being freed from the necessity of experiment in this direction, he may apply himself to the artistic expression suitable for ceramic models. Two of Maria Rahmer's grotesque figure groups illustrate, excellently, the modern tendencies in ceramic composition. In a somewhat satirical comment on two aspects of life, the artist has shown a fanciful imagination, an appreciation of color, and a freshness of outlook which should be an inspiration to all who are interested in the present-day production of ceramics.

An important consideration, which many studio potters are apt to overlook, is the durability of the ware which they are producing. High prices are frequently asked for attractive looking objects which are made of an earthy body from which the glaze is easily flaked away. Therefore, for such serviceable objects as vases, bowls, and bases for lamps, the ceramist does well to study the technique, as well as the form and decoration, employed by the Chinese potters of the Ming and pre-Ming dynasties. Mr. and Mrs. Charles Vyse of Chelsea, London, have done remarkable work in the production of high-fired stonewares of great beauty and serviceability. Experimentation in constituents for glazes has led them to use ashes of various species of wood, such as elm, sweet chestnut, and rose, with most satisfactory results. The owner of any of these stoneware vessels may feel assured that he possesses an object whose durability is to be relied upon and a work of art whose beauty is independent of the passing fashion. At the same time, the simplicity and directness of their treatment is found to be in complete accord with the modern ideal of functional expression that we have already mentioned. An investigation of the various types of primitive pottery, examples of which are to be seen in the extensive collection of contemporary folk pottery now exhibited at the Pennsylvania Museum, should be an added inspiration to the potter.

The designer of purely domestic vessels, such as table-ware, is yet further restricted. Long years of experiment have given the most satisfactory shapes and forms for nearly all our utensils. It is only necessary for the artist to supply color schemes and surface decoration. He should bear in mind the fact that he is not designing a solitary object, but part of a scheme of decoration which will repeat his motive again and again. Such simple ornament as bands of concentric circles in metallic lustres on white or colored grounds are entirely satisfactory from this point of view. The beautiful plain-colored glazes, when combined with the excellency of form for which the modern French potter is famous, are often adequate without additional surface decoration.

The reproductions of ceramics here shown will make the reader familiar with some trends of ceramic craftsmanship currently developed in widely separated parts of the world by people of various cultural standards. There is still much room for advancement. Though this industry has received impetus from the widespread "modern" movement, it still lags through lack of consideration of its possibilities. There is room for several artists of the type of Artigas, whose work recently exhibited in New York caused a furore of enthusiasm, to carry the craft once more to the recognition it enjoyed during the eighteenth century in Europe and during the whole history of the country of its greatest producers, the Chinese.

CIVIC ART

HARLEAN JAMES ASSOCIATE EDITOR



Courtesy Office of Public Buildings and Public Parks

Little Hunting Creek Bridge, Mount Vernon Memorial Highway

Gilmore D. Clarke, Landscape Architect-Designer



Four-Mile Run, Mount Vernon Memorial Highway



Photograph by Rideout, Courtesy the "Evening Star," Washington

The Mount Vernon Highway and the Potomac River

Our Highway Problem

By Gilmore D. Clarke

EACH year we spend millions of dollars upon the improvement of our highways. No matter how extensive transportation by rail, water, or air may be, the highway will always remain a most important means of communication. Commercial progress is dependent upon our having adequate ways of communication, and the proportion of our expenditure invested in highways is none too large. We are not, however, spending our money intelligently; we are not giving enough thought to the planning of our highway systems nor to the planning of the many units that go to make up these systems.

Roads have two purposes: to serve vehicular traffic and to provide a means for gaining access to adjoining districts. These two uses must be taken into consideration, and attention should be paid to the particular type of vehicular traffic, whether local or through traffic, that the road is to carry. Thus far, very little thought has been given to the problem of providing for both types; a single road usually must serve both needs. It is now being brought forcibly to our attention that roads serving both types of traffic are impracticable and economically unsound. The type of highway designed to pass through a residential district is not the type of highway for an industrial district. Main arterial highways are planned primarily for through traffic and such highways should not be encumbered with parked cars, and there should be as few crossings as possible on the same grade as the arterial highway. Through traffic depreciates the value of the abutting land for residential or business use and this fact makes it desirable that such properties should have their own roads separated from the main highway.

We have not yet learned that to save money is not necessarily economy. We construct our arterial roads of durable materials and utilize the best of engineering skill in the work of construction, yet we fail to purchase enough land on each side to preserve the amenities of our highways. Arterial highways have been built at great expense, are reasonably efficient and sometimes attractive, until ribbon development, made up of business and residential structures, lines the highway, defeating the very purpose that it was intended to serve. The beauty of the highway has been destroyed, the efficiency seriously impaired. We are going to learn that the economical, the social, and the aesthetic go hand in hand; that we cannot have efficient highways unless they are beautiful highways. Thomas Adams aptly said, "If in doing a thing well and artistically we minister to human satisfaction, we are doing the most economical thing." We are gradually getting weary of traveling miles over highways lined with billboards, hot-dog stands, and gasoline dispensaries. Our civilization is beginning to demand as much beauty in the treatment of the highway as in its own living rooms. That should be the case, for many of us spend at least as much time on the road as we do at home. We have demanded that artistry be used in the things we plan in and about our homes, but public improvements have been slow in reflecting the need for planning and designing so as to produce things that are beautiful as well as useful. It need not cost more to build beautiful roads and beautiful bridges than ugly ones—all it requires is the expenditure of more thought and effort on the part of those in whose power it is to direct these activities.



*Restaurant at V. Everit Macy Park, Saw Mill River Parkway, Westchester County Park System
Gilmore D. Clarke, Landscape Architect*



*Underpass Bridge for Bridle and Foot Path, Hutchinson River Parkway, New Rochelle,
Westchester County Park System*

Gilmore D. Clarke, Landscape Architect. Courtesy Office of Public Buildings and Public Grounds



Woodland Valley, Mount Vernon Memorial Highway



Wellington Underpass, Mount Vernon Memorial Highway
Gilmore D. Clarke, Landscape Architect-Designer

Ugliness is extravagant, for it cannot last; and this means that either we shall abandon the ugly things for something better, or else tear down and rebuild. That is what is going to happen to our highways. The ugly ones will either be rebuilt somewhere else, at great expense, or else the encroachments that make them ugly will be removed at even greater expense.

The development of the parkway idea has aided materially in solving the problem of providing adequate means for handling through traffic. In Washington, the Mount Vernon Highway has recently been completed and opened to traffic. It extends from the Virginia end of the Arlington Memorial Bridge to Mount Vernon. While it is called a "highway," it is nevertheless a "parkway" in the true sense of that term. A "parkway," according to the New York Regional Plan, is "A park and road combined with a special legal quality which denies right of access to it from abutting land. . . . It serves a great variety of communication and recreation uses that cannot be obtained on ordinary highways. It provides special ways for passenger cars, which greatly facilitate the speed of these vehicles and relieves traffic congestion on those highways serving other forms of vehicular traffic. It provides special paths for riding and walking and immediate access to open areas for picnicking, rest, and play; although these are recreational features, they are supplementary facilities to the larger ways of communication."

The home of Washington at Mount Vernon is now linked with the National Capital by a parkway fifteen miles long, bordering, for the greater part of the distance, the shores of the quiet Potomac River. The design and construction of this parkway were entrusted to the Chief of the Bureau of Public Roads of the Department of Agriculture, and he, realizing the necessity for creating a work of art, called upon landscape architects to collaborate with the engineers. As a result, the Mount Vernon Highway is a notable example of parkway development.

Every detail of the work was carefully studied collaboratively by landscape architect and engineer. The bridges, the alignment and gradient of the drive, the planting and lighting, buildings, parking spaces—all these, studied separately and together, make a unified composition, a worthy approach to our greatest shrine.

The example that this project and similar ones in the Westchester County Park System, New York, has established should create a demand for better highways throughout the United States. All highways cannot be parkways, but they can be planned so as to utilize the important principles that obtain in parkway design. The aesthetic principles that govern in parkway planning are equally applicable in the planning of highways in general.



*Hutchinson River Parkway Gasoline Station, Westchester County Park System
Penrose Stout, Architect; Gilmore D. Clarke, Landscape Architect*

FIELD NOTES

DEALING WITH LOCAL ART EVENTS
HAVING MORE THAN LOCAL INTEREST



Detail of Greek Marble Statue of about 600 B.C. Recently Acquired by the Metropolitan Museum of Art

Field Notes

Arts and Crafts — Suffern, New York

IN THE year 1929, a group of observant men and women living in Ramapo Valley, that lovely countryside in Rockland County, New York, came to the conclusion that there was enough ability and talent latent in the various local communities so that a definite arts and crafts movement could and should be fostered. This was the very start of the Ramapo Arts and Crafts Centre, which today plays a most important part in the cultural life of the Valley.

After its organization the first thing to be done was to find a building. The Centre was fortunate in locating, on the side of a hill in Suffern, a large hall which had formerly been used by a German society for dancing and choral singing. The building could be rented reasonably and contained, in addition to ample space for a gallery, a practical stage.

Members of the Art Centre covered the inside walls and windows of this structure with burlap, which has proved to be an ideal background for exhibits of all kinds. The stage is well suited for dramatic performances as well as lectures. And the fact that there is a small kitchen in the building makes entertaining possible.

From the very start, the Centre has sponsored every form of activity that gives expression to the creative instincts of the community. Many exhibitions of painting and sculpture have been surprisingly successful, not only in the eyes of those participating but also in those of professional artists and critics. The first drama presented met with such success that the players were invited to give it in other communities. *Aria da Capo* by Edna St. Vincent Millay and *A Sunny Morning* by the Quintero brothers were presented with a degree of skill and finish.

Classes in painting and handicraft work are provided at the Centre at moderate fees. Competent instruction in the various classes costs the students about one dollar an hour on an average. Subjects studied include basketry, bookbinding, drawing, etching, modeling, painting, and pottery.

The Arts and Crafts Centre has been exceptionally well received by the community. Its activities are extensively reported in the local press, and its exhibits and productions widely attended. Its membership is growing constantly, and as wider support is gained its activities are

simultaneously being extended and amplified. The annual dues are but five dollars, an amount within the reach of nearly all; membership entitles one to enter work in as many exhibits as one wishes throughout the year.

CHARLOTTE WISE PATTERSON

Arts College, University of Illinois

THE College of Fine and Applied Arts of the University of Illinois has been formed by grouping the Departments of Architecture and Art and Design, the Division of Landscape Architecture, and the School of Music. These departments have long offered excellent instruction in their particular lines, but the amalgamation of resources and the unifying of interests now make possible a favorable cultural background that will materially aid and encourage a more complete development, not only of professional endeavor, but also of artistic appreciation. To the strong professional courses are added opportunities for those wishing to acquaint themselves with the various arts from a cultural viewpoint. Thus students from other colleges of the University may elect appreciation and historical courses designed to inform the mind regarding the arts, and to develop taste. Rexford Newcomb is the Dean of this newly formed College. Further information may be secured from the Registrar, 100 Administration Building, Urbana, Illinois.

National Parks Service

THE National Parks Service of the Department of the Interior at Washington has recently issued three important pamphlets which are of value to those interested in the parks and their development for recreational and educational purposes. The two pamphlets first issued are *Glimpses of Our National Monuments* (seventy-four pages with maps and illustrations), and *Glimpses of Our National Parks*. This latter booklet describes in detail eighteen national parks in this country and devotes chapters to other national parks and to Eastern park projects. A more recently published pamphlet is *Research and Education in the National Parks* by Harold C. Bryant and Wallace W. Atwood, Jr., an important account of recent developments of educational programmes in the parks. There is much thought and study being given to these problems by various committees and groups; this report

will be found stimulating—and surprising—by many who are as yet unfamiliar with the extent to which this work is being carried. All three pamphlets may be obtained without charge upon application to the National Parks Service, Department of the Interior, Washington, D. C.

World War Memorial—Richmond, Virginia

A SINGING tower, recently completed on land donated by the City of Richmond and with funds voted by the Virginia state legislature, stands as a fitting tribute to the "unforgettable glory of Virginia's war dead overseas, as well as Virginia's living sons and daughters who served in the World War." The state was fortunate in its selection of architects, the firm of Cram and Ferguson of Boston, and in its choice of Carneal, Johnston, and Wright as consulting and supervising engineers.

The Carillon Tower, which is built of brick and stone, rises two hundred and forty feet. A large bronze door enters upon an octagonal room thirty feet high, lighted from above with impressive effect. It is planned to use this room as a museum of historic and symbolic relics and sculpture. Above is a terrace suitable for use as a reviewing stand upon state occasions; also for the holding of memorial services and concerts. The bell deck and the observation platform can be reached by stairs and by an elevator.

The idea of the singing tower as a suitable World War memorial was first born in the mind of Granville G. Valentine, present chairman of the Virginia Citizens' Carillon Committee. The idea received important emphasis in the enthusiastic zeal of the first chairman of the Committee, Archer G. Jones, during his lifetime. The Virginia War Memorial Commission, appointed under Governor Byrd, was also instrumental in bringing the memorial to completion.

Art on the Air—Lexington, Kentucky

THOSE citizens of the State of Kentucky known to be interested in art have been aware that Professor Edward Warder Rannells, head of the Department of Art in the University of Kentucky, has been giving a series of lectures at one o'clock each Thursday since September twentieth. The talks have been presented over station WHAS and the pictures discussed illustrated in the rotogravure section of the *Louisville Courier-Journal* on the Sunday preceding the lecture. Three of these talks are scheduled for



*Virginia World War Memorial, Carillon Tower, Richmond
Cram and Ferguson, Architects*

November on the following American paintings: November 3, "Unicorns," by Arthur B. Davies; November 10, "Portrait of My Mother," by George Bellows; November 17, "Babette," by Eugene Speicher. Possibly those interested in enjoying these talks can find other reproductions of the paintings to be discussed. The representative American painters whose works have already been discussed are: Winslow Homer, Frank Duveneck, Albert P. Ryder, Abbott H. Thayer, and Thomas Eakins.

Any one missing these talks at the time they are given, or wishing copies for reference, may have them simply by writing in to the Director of the Publicity Bureau, University of Kentucky, Lexington.

Portraits of Artists—Roerich Museum, New York

AN EXHIBITION of Portraits of Artists will be the first presentation this season of the International Art Center of Roerich Museum, New York. The show opened on October twenty-second and will remain on view until November fifteenth.

A significant collection of self-portraits as well as portraits of artists by their confrères has been assembled. Among them are portraits of the following artists: Wayman Adams, William



Leo Lentelli: Cardinal Gibbons

Recently Unveiled in Washington, the Gift of the Knights of Columbus to the United States of America

Auerbach-Levy, Peggy Bacon, Robert Brackman, James Carroll Beckwith, Gutzon Borglum, Clivette, Leon Dabo, Benjamin Eggleston, Louis Eilshemius, George Pearce Ennis, Henri Fantin-Latour, Jerry Farnsworth, Foujita, Kisling, Paul Kleinschmidt, John Lavalley, J. Mortimer Lichtenauer, Frank London, Henry Mattson, F. Luis Mora, Power O'Malley, Odilon Redon, Stanislaw Rembski, Emanuele Romano, Orlando Rouland, A. P. Ryder, Leopold Seyffert, Sigurd Skou, and Harold Weston. In addition there will also be on view six bronze busts of Degas, Guillaumin, Monet, Pissaro, Renoir, and Rodin, all executed by Paul Paulin.

Gibbons Memorial—Washington

THE recent unveiling in Washington of a statue of Cardinal Gibbons, presented by the Knights of Columbus to the Government of the United States of America, is noteworthy in that the statue shows superiority over the usual quality of "official" art. Leo Lentelli, the sculptor,

has made an interesting piece of sculpture out of a portrait statue—an achievement in itself. It has been said of the statue that ". . . Lentelli, with his abundant decorative instinct, has grasped the opportunity the Cardinal's robes offered. . . ." Certainly the figure expresses much of the man so greatly loved and honored, a feeling of delicate strength and power without force. *The New York Times*, reporting the gift and the ceremonies of donation, after quoting some of the addresses, devotes one brief paragraph to the gift itself: "The statue of the Cardinal, which is the work of Leo Lentelli of New York, is considered one of the finest in the city, both in conception and portraiture."

The statue is placed in front of the Church of the Sacred Heart, Park Road and Sixteenth Street, N. W., Washington.

Outdoor Art—Evanston, Illinois

THE outdoor art show held late in the summer in Grey's Park, Evanston, continued for ten days

with creditable success to the tune of eight thousand dollars, it is reported by Mrs. Frank C. Englehart, in the *Chicago Evening Post*. Mrs. Englehart and Paul von Klieben of the Evanston Little Gallery organized the show.

Besides the cash sales, forty-eight portrait commissions were given for work to be done in the present season. Says the *Post*: "At the close of the show one hundred and thirty artists were exhibiting, and the total number of visitors was estimated in the thousands. . . . 'At no time did I hear a single complaint from any one of the artists, and everything went off so beautifully it was like a fairy tale. Even some of the artists who at first hesitated to join such a show said afterward it was a great experience,' said Mrs. Englehart. Plans are already under way for next year's show."

Museum of Modern Art—New York

THE first important modern German painting to be acquired by a New York museum is now on view at the Museum of Modern Art, as a part of the Museum's permanent collection of modern painting.

The picture, a portrait of Dr. Meyer-Hermann by Otto Dix, leader of the "new realism" in German painting, is the gift to the Museum of Philip Johnson, director of the Architectural Department, and a member of the Museum's advisory committee. The painting was bought from J. B. Neumann of New York.

Alfred H. Barr, Jr., Director of the Museum of Modern Art, comments on Dix's work: "Mordant realism is apparent in almost all of his work but is accompanied by a very keen and original sense of the grotesque. The portrait of Dr. Meyer-Hermann . . . shows Dix at his most objective. The rotund curves of the hands and body are wittily repeated in the shining sphere of the X-ray machine. . . . The effect is equally reminiscent of the *machinismes* of the dadaists and the beautifully painted paraphernalia in certain pictures by Holbein. . . ."

In general the exhibition policy of the Museum is little changed. Opening on November first, and continuing through January, 1933, there is to be an exhibition of paintings and sculpture by American artists. Although not intended as an historical survey, the exhibition will represent important schools of American painting and sculpture of the last seventy years. Characteristic works will be shown of the great landscape school, George Inness, Homer Martin, and Alexander Wyant; the nineteenth-century indi-



Otto Dix: Portrait of Dr. Meyer-Hermann
Gift of Philip Johnson, New York, to the Museum of
Modern Art

vidualists, Whistler, Winslow Homer, Eakins, and Albert Ryder; the cosmopolitans, Frank Duveneck, Sargent, Abbott Thayer, Mary Cassatt, and others; the impressionists, John Twachtman, Childe Hassam, and others; the Philadelphia and New York group which came on just before the impact of modernism in the second decade of the century; and the contemporary group which has developed since the Armory Show. In sculpture a selection of works will be shown covering the period from John Quincy Adams Ward to the contemporaries.

There has been no attempt to represent all the meritorious artists who were active during the 1862-1932 period. The Museum has endeavored to secure the best paintings and sculpture available from public and private collections alike. An especial effort has been made to bring out from private collections works not available to the general public.

Nineteenth-century artists will be represented by two or more works each; contemporaries by one work each, except in the case of sculptors who have made a distinct contribution in oil or water-color painting.



Greek Marble Statue of the "Apollo" Type,
about 600 B.C.

The Metropolitan Museum of Art

Archaic Greek Statue—Metropolitan Museum

THE Metropolitan Museum of Art, New York, in the October number of its *Bulletin*, describes and illustrates an "Archaic Greek statue of the 'Apollo' type, a recent accession of importance to the country as well as to the Museum. Because of its almost perfect state of preservation, the figure is the more remarkable; it dates from about 600 B.C.

According to Gisela M. A. Richter's article in the *Bulletin*: "Its only important contemporaries are in Athens, the famous colossal 'Apollo' from Sounion, one extensively restored, the

other a mere torso, and the Dipylon statue, of which only the head and one hand survive. . . . It is therefore the most representative example extant of the earliest 'Apollo' figures of Greece. That is, it stands at the beginning of the long line of development which about a century and a half later culminated in the Apollo of Olympia and the Polykleitan Doryphoros. . . . By this acquisition Americans can realize for the first time in an original specimen the character of early Archaic Greek art—its power, volume, and decorative quality."

Writing of the historical background of the figure, Miss Richter says: "What a revelation is our statue of the strength and refinement of this early period! We have here . . . an accomplished work by a sculptor who could express in adequate terms the ideals of his age. The ideal was not realism as we understand it . . . it was rather a simplified conception of the human figure, a solid harmonious structure, in which essentials were emphasized and generalized into beautiful patterns." And in concluding: "But our new statue is not merely valuable as an expression of a bygone age. . . . The beauty of our 'Apollo' is intrinsic. The elemental quality exercises its appeal today. In spite of the primitiveness we sense in it something divine—as did the sophisticated Pausanias in the ancient works of Daedalos. And the artists of our generation, who have turned from naturalistic ideals to simplification and style, will find here a fresh inspiration. . . ."

The same issue of the *Bulletin* announces that the Michael Friedsam Collection, presented to the Museum in December, 1931, will be placed on exhibition in its entirety in Gallery D 6 this month to remain approximately six months.

Cafeteria Art—Chicago

THE following account by Tom Vickerman in the *Chicago Evening Post* makes one think that Chicago is rapidly becoming America's art center, at least from a human angle. Space forbids full quotation:

"Add to the methods of bringing art before the public: paintings à la cafeteria.

"Since last April the John P. Harding restaurant, at 21 South Wabash Avenue, has been offering paintings from the walls of its dining room with the same casualness as plum pie is offered from the near-by racks of the cafeteria. And so enthusiastically has the public, both by purchases and expressed interest, shown its liking for this bread-and-butter method of art display, that an entire winter schedule of exhibitions is now in the offing for the restaurant gallery. Three pic-

tures have already been sold from the current week-old show, rather telling evidence of the effectiveness of hanging pictures where book-keepers, stenographers, insurance men, and merchants can look at them while eating their lunches and dinners.

"Plenty of concerns, from hotels to haberdasheries, during the last few years have brought art more or less conspicuously into their backgrounds. For the most part, however, these subsidies have been for the well-aged 'calendar' art. . . . It would seem almost a miracle that there has at last appeared someone with the enterprise of Mr. Harding—pictured in one of Scott Johnston's caricatures . . . as an alertly benevolent gentleman beaming proudly from a halo of steam upon twin slabs of ham and cornbeef—wise enough to steer clear of this musty destiny. The artists who show their work at Harding's are invariably young artists, unhandicapped as yet by price standards and reputations and whose pictures have that freshness and brightness that too often is lost in the seasoning of later years. Sales have been made at ten and twenty dollars, sometimes lower and sometimes higher. . . ."

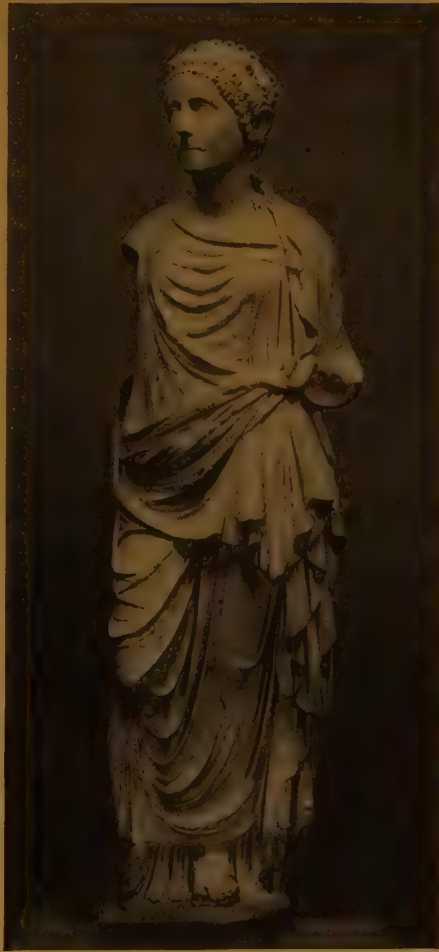
Evening Exhibitions—New York

THE Grand Central Galleries, New York, announce that commencing November first their galleries will be kept open week-day evenings from seven to nine, except Saturdays, during the current exhibition season. This decision was made at the Galleries in order to make it possible for the business people, both from New York and out of town, to visit the more important exhibitions scheduled for this winter. It is realized that this is an innovation and it is hoped that other galleries and museums will follow suit.

Augustan Statue—Minneapolis Institute

THE Minneapolis Institute of Arts acquired during the summer a portrait statue of Agrippina "the Younger," dating from the Augustan Age. The figure was discovered at Pompeii and purchased from the Brummer Gallery, Inc., New York.

The sculpture of the first Imperial Roman age (28 B.C. to 69 A.D.) is characterized by a clarity of conception combined with a beauty of execution that is both harmonious and virile. It has been said that the artistic development of Rome reached its noblest expression in the Augustan age. Up to the last years of the Republic, Roman sculpture was largely confined to copying



*Roman Statue of Agrippina
"the Younger," Mother of Nero*

*Acquired from the Brummer Gallery by the Minneapolis
Institute of Arts*

or imitating Greek pieces, but toward 40 B.C., a new and entirely native genius, the art of portraiture in stone, began to express itself. These portraits have probably never been surpassed.

Ship Models—Boston Museum

THE Museum of Fine Arts, Boston, announced this fall that it has added to its permanent collection the important maritime collection presented by J. Templeman Coolidge. Nor is the Boston Museum alone in following the trend among museums today to include objects prized not only for intrinsic but also for associative

qualities. In presenting the collection Mr. Coolidge outlined his aim, in part, of assembling "a collection of ship models of high quality following with due modesty the practices of the Louvre, the Ryjks, the South Kensington, and other European museums, where as works of art, they are deemed worthy of an honorable place. . . . These examples are the prototypes of actual ships and have survived to tell their story of beauty and reality, while the ships from which they were built have disappeared fifty, a hundred, and even two hundred years ago. . . ." It might be remarked that a great number of ordinarily accredited works of fine and decorative art have as their purpose the telling of their "story of beauty and reality"—whatever their means. The acceptance of this collection marks one more approach to the growing idea that art is a product of the very life of a people.

The Phillips Gallery Reopens— Washington

A BRIEF announcement received from the Phillips Memorial Gallery, Washington, reads as follows: "The Phillips Memorial Gallery will reopen its doors to the public on Saturday October fifteenth and visitors will be admitted on every subsequent Saturday until June, from eleven A.M. to six P.M."

This collection is known the world over, and thoroughly admired by the residents of Washington and vicinity. All those interested in paintings will be particularly glad that they may again visit the Gallery and renew their acquaintance with favorite pictures.

Coleman Memorial Exhibition— Whitney Museum

THE Whitney Museum of American Art, New York, continues its showing of the Glenn O. Coleman Memorial Exhibition through November sixteenth. The exhibit opened on October eighteenth. Included in the show are examples of Coleman's work from the Metropolitan Museum, the Phillips Memorial Gallery, the Newark Museum, the Brooklyn Museum, and the Whitney Museum's own collections. The major portion of the exhibition comes from the estate of Glenn O. Coleman. In addition a few examples are loaned by Mrs. John D. Rockefeller, Jr., Edward W. Root, and the Downtown Gallery.

Glenn O. Coleman was intimately connected with the Whitney Museum, ever since its formative years before the War when the Museum was the Whitney Studio Club in which the



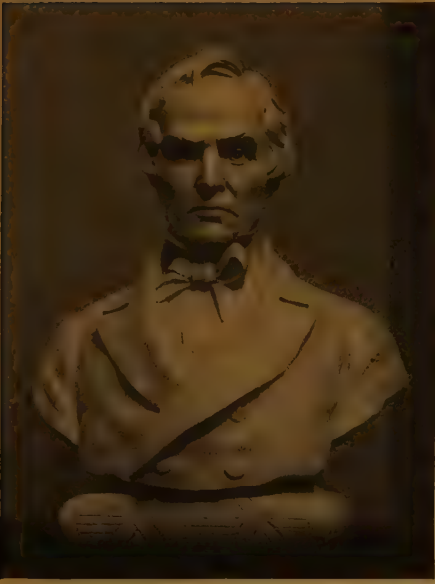
Israel Abramofsky: Village in Brittany
Gift of Judge Aaron B. Cohn to the Toledo Museum of Art

young experimental artists of the day found refuge and understanding in the face of adverse criticism.

Coleman's early drawings of New York City in the first decade of the century, which he later transcribed into lithographs, form a forceful record of a vanished metropolis. As John Sloan says, in one of the appreciative notes included in the catalogue of the exhibition, "The paintings of Glenn O. Coleman, his drawings and lithographs, constitute a life work devoted from start to finish to the expression of a single undivided interest in the life of New York City."

New Painting—Toledo Museum

ATTRACTING wide attention as a recent addition to the permanent collections of the Toledo Museum of Art is a landscape entitled "Village in Brittany," by Israel Abramofsky, whose artistic career began in Toledo. The painting, presented to the Museum by Judge Aaron B. Cohn, is representative of the finest work achieved by the artist, whose pictures have been shown with notable success in numerous French exhibitions of the recent past. One of his paintings was purchased by the French Government for the Luxembourg Gallery, and he has also won recognition in various American cities.



Portrait Bust of Daniel Webster

*Begun by Daniel Chester French and Completed by
Margaret French Cresson, His Daughter*

Webster Memorial—Franklin, N.H.

ON THE twelfth of October a memorial bust of Daniel Webster was unveiled in Franklin, New Hampshire, Webster's birthplace. The bust was started by Daniel Chester French and completed, after his death, by his daughter, Margaret French Cresson. Senator Moses of New Hampshire, who has sponsored the memorial, made the presentation speech at the unveiling, and the Honorable Claude M. Fuess, author of the recent two-volume biography of Webster, made the address. The bust, in heroic size, is cast in bronze and stands on a pedestal of native New Hampshire granite. On the pedestal are carved Webster's last words, "I still live." The architectural setting was designed by Richard H. Dana of New York. The memorial stands in front of the little Congregational church where Webster worshipped.

Art in Living Contest—Indiana

THE *Bulletin* of the Indiana Federation of Art Clubs for October tenth announces an essay contest, the general subject of which is "Art in Living." A letter received from Lawrence K. Frank of the General Education Board, New York City, started the ball rolling. Part of the

letter read: "If I might venture a comment and suggestion, it would be that a club such as yours undertake systematically to discover the extent to which the members are making use of *art for living*, rather than merely talking about it, as, unfortunately, many individuals do. Such an inquiry might prove very revealing and undoubtedly would raise a number of pertinent questions about the character of aesthetic experiences which each person is now having. In the same connection, it would be very interesting indeed if such a group would undertake to discover what forms of aesthetic experience had the greatest potency for the individual in maintaining a stable, effective mood for daily living."

Following Mr. Frank's suggestion the Indiana Federation proposes to conduct a contest on Art in Living for persons interested in art. Each person entering the contest must submit by March first, 1933, an essay of not more than five hundred words on these questions. The essay should be sent to Mrs. John T. Wheeler, President of the Indiana Federation of Art Clubs, 3951 North Pennsylvania Avenue, Indianapolis, accompanied by a sealed envelope containing the name and address of the contestant and the club. A prize is to be awarded for the best.

At the present time it is not clear whether the contest is open only to people from Indiana, or whether people from the whole country may enter. This question will be clarified in an early issue of this magazine, in the Field Notes. Readers will remember Mr. Frank's excellent article on *Art and Living* in the May, 1932, issue of this magazine.

The *Bulletin* of the Indiana Federation is published through the coöperation of the Extension Division of the University of Indiana, Bloomington. This year, operating on greatly reduced budget, the University still maintains each line of its activity, but finds it necessary to curtail in some respects the gratuitous services rendered. It is fortunate that this *Bulletin* is still appearing, though now only five times a year, for it brings interesting news of the important activities of this key state. It is to be hoped that conditions will be sufficiently improved by next fall so that the *Bulletin* may continue to voice the policies of the Indiana Federation, summed up by Mrs. Wheeler as a desire "to foster this growing spirit for personal expression, to awaken a fuller appreciation of native art in Indiana. . . . We are striving for an appreciative public, for appreciators of art usually mean consumers, and consumers of art mean encouraged artists and art workers. With the art interest of all these, Indiana can make a fine contribution to American art." Indiana is already making it.

*Post Office Bas-Reliefs—Waterbury,
Connecticut*

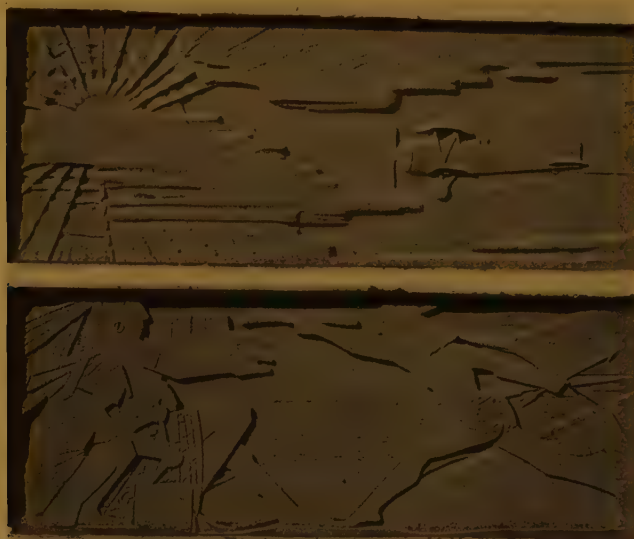
A GROUP of eleven bas-relief panels, completed last summer for the exterior of the Waterbury Post Office by Vickon von Post Totten, point again to the need for sympathetic collaboration in these days of extreme specialization. The building, designed by George Oakley Totten, Jr., husband of the sculptor, is one of the newer Federal buildings designed along simple modern lines. The commission was granted by the United States Treasury Department upon the acceptance of her sketches by the Waterbury Art Commission, headed by Dean Everett V. Meeks of the School of Fine Arts, Yale University.

The series illustrates the history of mail transportation. At the beginning and end are panels depicting the world surrounded by sound waves, symbolizing the day before written communication was possible and the day when it will be-

come superfluous. The nine intermediate panels represent successive stages in the development of postal transportation, from the carrier pigeon to the mail plane. Mrs. Totten has selected mainly incidents peculiar to the history of postal service on this continent: the Indian runner, the pony express, the stage coach, the river boat, the iron horse, and the modern train and steamer. Originally intended to be done in terra cotta, they have, however, been cut in Vermont marble at the suggestion of the Art Commission. They have been placed across the front of the building, at eye level, between the pilasters and under the windows of the first floor, where they form a decorative border and are, at the same time, comfortably visible from the street.

In harmony with their setting they are severely modern. By selection and emphasis, strict economy of detail, they are direct and energetic. Each successive panel is in itself a graphic expression of speed and the series as a whole gives the impression of constant and thrilling acceleration.

CATHERINE PALMER MITCHELL



*Vickon von Post Totten: Bas-Reliefs for United States Post Office, Waterbury, Connecticut.
Above: Mail Plane; Below: Indian Runner*

NEW BOOKS ON ART



A Page from "Handbook of Designs and Devices"
Reproduced by Permission of Harper and Brothers. Reviewed on
Page 303

New Books on Art

Principles of Art History

The Problem of the Development of Style in Later Art.

By Heinrich Wölfflin. Translated by M. D.

Hottinger. Henry Holt and Company, Publishers.

Price, \$5.00.

It is surprising that this important work should not have been translated before, the first German edition of "Die Grundbegriffe der Kunstgeschichte," by the former Professor of Art History at the University of Munich (now in Zurich), having appeared seventeen years ago. Undoubtedly, this outstanding contribution should do more for an understanding of the arts than many a book which is tagged with the label "art appreciation." By setting up standards which "define historical transformations more exactly," Wölfflin leads directly to the essence of stylistic differences. His principles consist of five pairs of concepts, to which the author, in truly Teutonic fashion, gives the weighty title "categories of beholding." Painting, architecture, and sculpture are analyzed by contrasting elements in a work of art which are linear and tonal, which emphasize plane and recession, closed and open form, multiplicity and unity, and, finally, clearness and unclearness. One chapter is devoted to each pair of comparisons, the same well-defined outline being used throughout. This gives the book a fundamental simplicity, the text being illuminated by numerous references to specific examples.

The classic style of the sixteenth century is contrasted to the baroque style of the seventeenth. The author shows how each period approaches its material with concepts which can be definitely demonstrated. If the reader be patient with the somewhat heavy style, he cannot help but find a more intimate understanding of the divergent aims underlying the Renaissance and the baroque. Leaving behind all notions of iconography and aesthetics, the author's method is purely descriptive; it brings out the underlying factors which, for example, make Dürer and Raphael representatives of the same aim, and place Rubens and Rembrandt, with all their individual differences, on a par. Likewise, a basis of similar aims is supplied for works as different as drawings, statues or buildings.

Briefly, his analysis runs as follows: In the broader aspects, stylistic changes are inevitable and according to law, and not merely expressions of mood or variations of artistic capacities. A work by Rembrandt is different from one by Dürer in the manner of conception rather than

better or worse in its aesthetic content. Such changes of style are based on a comprehensive set of principles, set forth convincingly, though a bit laboriously. The classicists of the sixteenth century worked for tangible unity of self-sufficient parts; contours are clearly felt and definite planes are perceived, which, in painting are arranged horizontally like parallel strata. In space composition, the elements of the design tend to close in upon themselves, filling the frame completely. All parts of the work of art, as the figures in a painting, are in themselves well-defined entities, and combine into unity without sacrificing their individual completeness. Finally, all elements of a work tend toward clearness. To use an illustration of the author's, in Leonardo's "Last Supper" each one of the hands of the twelve disciples is made visible. Summed up, the appeal is to our sense of touch.

By contrast, the baroque period aims at visual impressions, making an appeal which can be taken in by the eye alone. Therefore, contours are discontinuous. They lose themselves as they are influenced by light and shade, and emphasize movements and the third dimension. When it is a matter of composition within a frame, the space is incompletely filled. For the multiplicity of elements of the classic style, in which an individual figure could be wholly detached without loss of form, a baroque painting will show parts enveloped in shadow, thereby losing their individuality by merging in the larger unity of the whole. The obvious clarity of the classicists, in which no important item is lost, is deliberately made obscure in the baroque period. In other words, each period has an ideal of beauty of its own, toward which all artists strive alike. We are here not concerned with questions of abilities, but rather with differences of aim.

Significant side-lights are thrown on the importance of finding the correct station point from which a statue or building should be viewed. While the classic style finds one station point, the baroque, in its desire for movement, encourages changing station points.

In conclusion, the author gives a few reasons why the development should have taken the course it did, and points out that these principles, somewhat modified, are applicable to other periods, as the history of art is viewed as a series of recurring cycles. Racial differences between the North and South are noted; the North showing greater leanings toward the baroque, the South toward classic principles.

Very often the inadequacy of language interferes with a clear understanding of how these concepts apply, as the same word frequently takes on a variety of meanings. An attempt to adhere closely to the German original creates additional obstacles to a ready understanding of the text, which should not, however, keep a student of art history from reading the book. For sake of clarity, it would have been better to sacrifice the Teutonic flavor to achieve a more idiomatic English. At times, individual sentences are almost unintelligible. What is one to do, for instance, with a sample like the following: "With Bernini, the work is so conceived that it can at no point be come at with linear analysis, and that also means that the cubic element withdraws from immediate tangibility" (p. 57)? We question the necessity of coining words like "painterly" when we have a good English word in "tonal." Furthermore, "illumination" would seem better than "lighting," "cycles" better than "periodicity," and "equilibrium" better than "equipoise." These are a few of a series of dictionary translations which are not common in native art literature. Side by side with difficult and cumbersome passages, there are phrases which indicate a fine literary gift. One pauses with delight over sentences like this one: "Ruysdael makes isolated tongues of light pass over the shadowed land."

The physical make-up of the book is attractive, with good print, generous margins, and one hundred and twenty-five illustrations, which are most essential to the reader. The care and thoroughness with which the author worked is apparent throughout. Frequently we are cautioned that points made in the text cannot be fully demonstrated by means of black and white illustration. We can only hope that this book may have some influence in increasing the number of thoughtful books on art written for the general public.

E. O. C.

Handbook of Designs and Devices

By C. P. Hornung. Harper & Brothers, Publishers.
Price, \$6.00.

The principal function of the dictionary today would appear to be that of informing the users of pen and typewriter as to the correct spelling of words. The thesaurus is used by writers to discover the *mot juste* which would otherwise have lain hidden. The former perhaps fills a more highly useful place in everyday existence than the latter, which is a tool peculiar to a higher type of craftsman. Both have definite places in the various realms of writing, from requisition-

ing machine screws to the composition of free verse. It might be added that in modern times both the dictionary and the thesaurus are used rather as substitutes for culture and learning, than as adjuncts thereto.

C. P. Hornung in his *Handbook of Designs and Devices* sets himself the task of creating a classification of patterns and designs which will be to the architect and decorator, among others, the same sort of tool as are the thesaurus and dictionary to writers. It has been indicated that in our present age the literary tools serve more as substitutes for knowledge than as reference compendia to be used by the thoroughly learned. If Mr. Hornung's purpose were to be realized, it appears to the present critic that the *Handbook* would undergo the same fate. Furthermore, decorative design depends upon creative taste for its success or failure. It would appear, therefore, that the artist making non-useful designs and patterns, for decorative purposes, must depend upon his own share of genius rather than upon a "dictionary."

There are, however, great numbers of people in the decorative trades who must perforce be paid workmen rather than isolated artists with inspired genius. This does not reflect upon the ability of these workmen; it merely points to the conditions under which they work, to which speed is essential, with economy of production. For such workers, many of whom occupy useful places in our modern world, there can be no question that a "tool," a "thesaurus," as intended by Mr. Hornung, would be welcome and indeed highly valuable.

The *Handbook of Designs and Devices* is arranged in sound order as a reference of designs and devices, the greater part of which, according to Mr. Hornung, are well established. He starts with a simple circle as a decorative device, works in well-reasoned order through combinations of concentric circles, interlaced circles, circles and bars, triangles, crescents, snowflake patterns, and so on, in such a way as to ordinate and classify the various possibilities and combinations of designs with commendable thoroughness.

To a certain degree, therefore, the author has created a "thesaurus" in a field where none existed. For commercial purposes, and even for the purposes of the amateur interior decorator, the book should prove useful—should often disclose the "*mot juste*" in a little known language. There remain, nevertheless, limitations to the book as it stands. Except for the definite but somewhat arbitrary labelling of the items collected, there is no definition, as in the case of every dictionary, and no etymology as in the case of a good one.

The *Handbook* does not, as it well might, limit proportions of the devices, nor does it give directions for their geometrical construction. In case of well-known designs, from the human historical point of view, certain proportions and methods of construction must have come to be considered more correct than others. Furthermore, in correct periodizing by the interior decorator it would doubtless be of value to have descriptions of the symbolic and connotative value of many designs, for recognized connotations can do much to guide the creation of feeling, and can always follow or break the rules of academic correctness.

It is to be hoped that Mr. Hornung has already undertaken the preparation of a supplement to the *Handbook of Designs and Devices* which will give drafting directions for the various designs which he has here admirably ordinated, that he will delve somewhat into the lore of heraldry and other design symbolism, and that he will, in addition, define as accurately as possible the correct proportions of the hitherto unclassified "words" for which he would serve as a Doctor Johnson. Such a sequel would heighten the present very tangible usefulness of this book.

WALLACE T. BACKUS

Brief Notices

A monograph on the late Glenn O. Coleman has just been published by the Whitney Museum of American Art, New York City. This is the nineteenth of the Museum's series of monographs. This monograph, by C. Adolph Glassgold, has the double interest of being a critical comment on the artist's work as if he were still painting as well as a memorial. The price is \$2.00.

Currier and Ives Prints—Clipper Ships, with an introduction by Captain Felix Riesenbergs (Studio Publications, Inc.), reviewed last July, has been reduced in price to \$1.50, a reduction of seventy-five cents. The *Studio of London* has recently formed its own American house, the Studio Publications, Inc., which will act in an editorial as well as a distributing capacity. The submission of American editorial matter will be welcomed at 381 Fourth Avenue, New York City. Revision in prices in accordance with present tendencies have gone into effect.

It is hoped that the section devoted to New Books on Art may be somewhat amplified in the December number to give the readers more information about books suitable for Christmas presents.

Books Received through September 30, 1932

Artists' Country. Edited by C. G. Holme with a Commentary by G. S. Sandilands. The Studio Publications, Inc., Publishers. Price, \$3.50.

Charlemagne and His Knights, by Katharine Pyle. J. B. Lippincott Co., Publishers. Price, \$2.50.

Experiencing Pictures, by Ralph M. Pearson. Brewer Warren and Putnam, Publishers. Price, \$3.50.

Hill Towns and Cities of Northern Italy. Text by Dorothy Noyes Arms; Fifty-six reproductions of Etchings, Aquatints, and Drawings by John Taylor Arms, A.N.A. The Macmillan Co., Publishers. Price, \$25.00.

Homemaking, Home Furnishing and Information Services. The President's Conference on Home Building and Home Ownership, Publishers. Price, \$1.15; Foreign, \$1.25.

Homes of the Pilgrim Fathers in England and America, The, by Martin S. Briggs. Oxford University Press, Publishers. Price, \$4.75.

Le Role du Dessin dans l'Iconographie de Van Dyck, by Maurice Delacre. Hayez, Imprimeur de l'Academie Royale de Belgique, Publishers. (The Place of Design in Van Dyck's Iconography.)

Ohio Art and Artists, by Edna Maria Claerk. Garrett & Massie, Publishers. Price, \$7.50.

Swimmer Manuscript, The, by James Mooney and Frans M. Olbrechts. Smithsonian Institution, Publishers.

Village of the Great Kivas on the Zuni Reservation, New Mexico, by Frank H. H. Roberts, Jr. The Smithsonian Institution, Publishers.

Wine with a Stranger, by Louise Redfield Peattie. The Century Co., Publishers. Price, \$2.00.

Yuman and Yaqui Music, by Frances Densmore. The Smithsonian Institution, Publishers.

Books reviewed and books received for review in THE AMERICAN MAGAZINE OF ART can be purchased by members of The Federation at a discount of 10 per cent, cash with order. Why not avail yourself of this opportunity in selecting Christmas gifts?

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Akron, Ohio (Art Institute). *Indian Arts and Crafts*, November 4-26

Ann Arbor, Mich. (University of Michigan). *National Scholastic Exhibitions of High School Art*, November 1-21

Ann Arbor, Mich. (U. of Michigan). *English Architectural Lithographs*, Nov. 21-Dec. 10

Baltimore, Maryland (Museum of Art). *Contemporary Oil Paintings—Chicago Painters*, November 6-December 11

Boston, Mass. (Mass. Institute of Technology). *Persian Islamic Architecture*, November 28-December 18

Boulder, Colorado (Art Association). *Contemporary American Book Illustration*, November 4-26

Cleveland, Ohio (Museum of Art). *English Aquatints*, November 4-26

Cleveland, Ohio (School of Art). *Interior Decoration: Photographs of Interiors by Members of the American Institute of Interior Decorators*, November 1-12

Cleveland, Ohio (John Huntington Polytechnic Institute). *Interior Decoration: Photographs of Interiors by Members of the American Institute of Interior Decorators*, November 15-26

Columbia, S. C. (Art Association). *Contemporary Water Colors—1932 Rotary*, November

East Northfield, Mass. (Northfield Seminary). *George Washington Bicentennial Exhibition*, November 1-15

Edinboro, Pa. (State Teachers College). *Graphic Processes Illustrated*, November

Fort Worth, Texas (Fort Worth Public Schools). *National Scholastic Exhibitions of High School Art*, November 19-30

Greencastle, Ind. (De Pauw University). *Pueblo Indian Painting*, November, 7-21

Greencastle, Ind. (De Pauw University). *Contemporary American Oil Paintings*, November 6-21

Jacksonville, Ill. (Art Association). *Illuminated Manuscripts*, October 28-November 12

Kalamazoo, Mich. (Institute of Arts). *Oil Paintings in the Modern Idiom*, November 6-27

Kalamazoo, Mich. (Institute of Arts). *Modern American Blockprints*, November 6-27

Lafayette, Ind. (Purdue University). *Woodblock Prints by Helen Hyde*, November

Mount Carroll, Ill. (Frances Shimer School). *Student Work from the Boston Museum of Fine Arts*, November

Oxford, Ohio (Miami University). *Student Work from the Walden School of New York City*, November 7-21

Pittsfield, Mass. (Berkshire Museum). *Contem-*
(Continued on page vii)

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 of the National Academy of Design, 1931*, No-
 vember 13
 Savannah, Ga. (Telfair Academy of Arts and
 Sciences). *Daumier Lithographs*, November
 Southborough, Mass. (St. Mark's School).
Modern Pictorial Photography, October 30-No-
 vember 13
 Toledo, Ohio (Museum of Art). *American Life
 in Retrospect—Lithographs*, November
 Topeka, Kansas (Washburn College). *Illumi-
 nated Manuscripts*, November 16-30
 Warren, Pa. (Woman's Club). *French Peasant
 Costumes*, November 7-14
 Westfield, Mass. (Westfield Athenaeum). *Edu-
 cational Water Color Exhibition*, October 25-
 November 14
 Westfield, Mass. (Westfield Athenaeum). *Sub-
 ject Matter Versus Interpretation—Survey of Con-
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